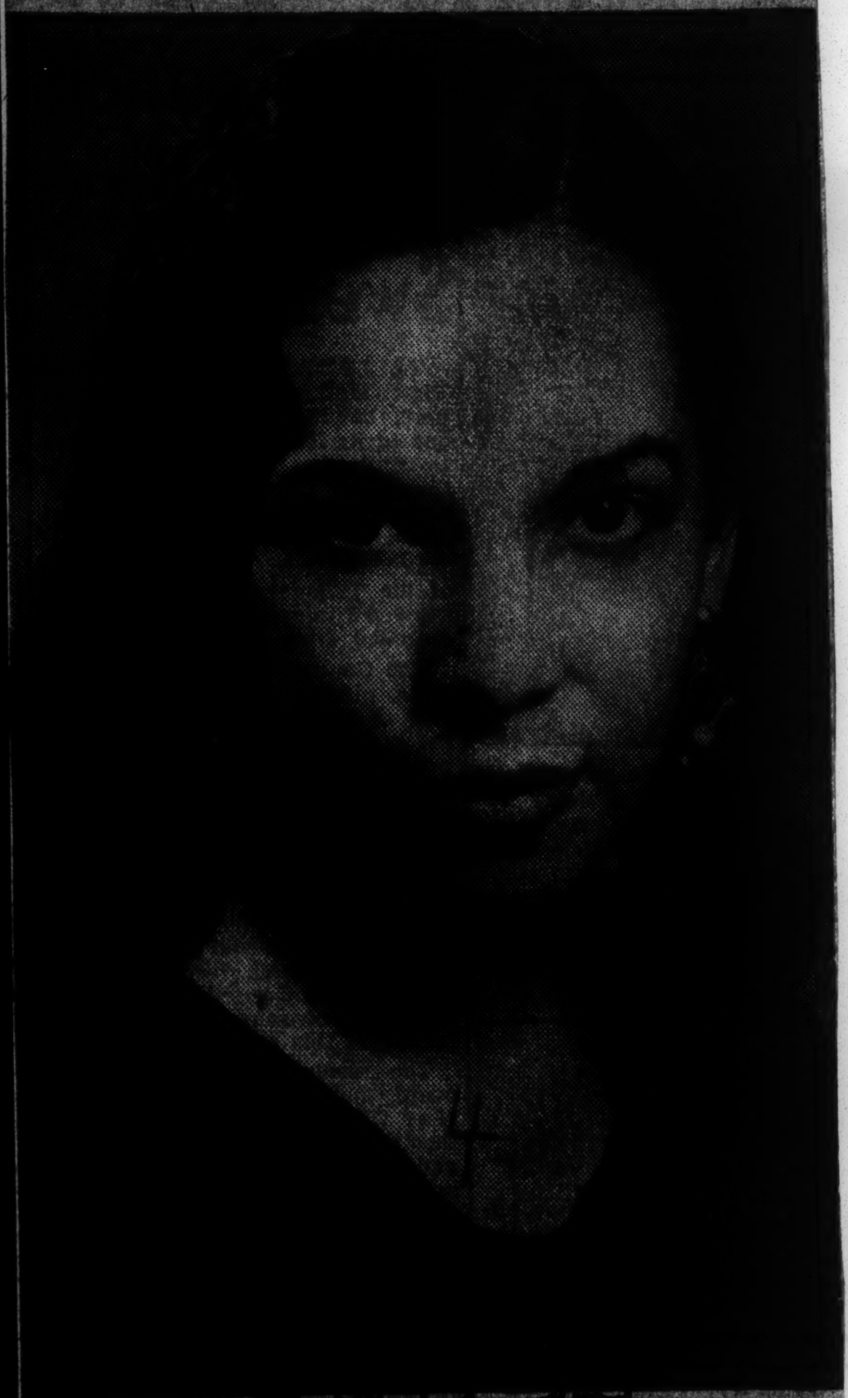
4 1949

Expert In Oils



Placing fourth among 70 contestants in Columbia Motion Pictures Corporation "Anna Lucasta" contest was Mrs. Virginia Jackson Kiah, whose oil painting of the [illegible], Paulette Goddard, was one of 15 on exhibition at the Ward Eggleston Galleries on 57th St., New York City. A New Yorker, Mrs. Kiah has scored many times before with her oils of prominent persons across the country.

4

New York N.Y. Age Sat 10-1-49

CARVING NEW CAREER: Marriage joined two notable personages on Friday afternoon, sculptress Selma Burke and architect Herman Kobbe—shown above preparing to cut their three-tiered wedding cake during the reception in Miss Burke's studio. Miss Burke, one of the country's foremost sculptresses and an intimate friend to Mrs. Mary Bethune, taught at Columbia University following her European study, lectured from coast to coast, and numbers among her most famous pieces a bust of the late President Franklin D. Roosevelt. Mr. Kobbe is famed as an architect, painter and lecturer. He is presently engaged as an architectural consultant and recently completed restoration plans for a South American government building. Dr. John Haynes Holmes, founder of the Community Church, officiated during the ceremony which was performed in the study of his Park Avenue home. Mrs. Barbara Buchanis was the bride's maid of honor and Louis Kobbe served the groom as best man. Among the few intimate friends who witnessed the rites were the bride's sister, Mrs. Geneva Burke Miller of North Carolina, Mrs. Mary Mickey of Orange, N. J., Bryce Porter and Mr. and Mrs. Donald Dryfoss.—Staff photo by Rufus Merritt.

Alabama's Jim-Crow Art Show Loses Rich Patron, 2 Speakers

The Afro American, Baltimore Md

Sat. 5-21-49. 4

TALLADEGA, Ala.—Two prominent speakers withdrew, and a Pennsylvania millionarie art patron strongly condemned the display of bigotry, when the Art Department of the University of Alabama recently invited Talladega College to participate in an art exhibition and festival on a jim-crow basis.

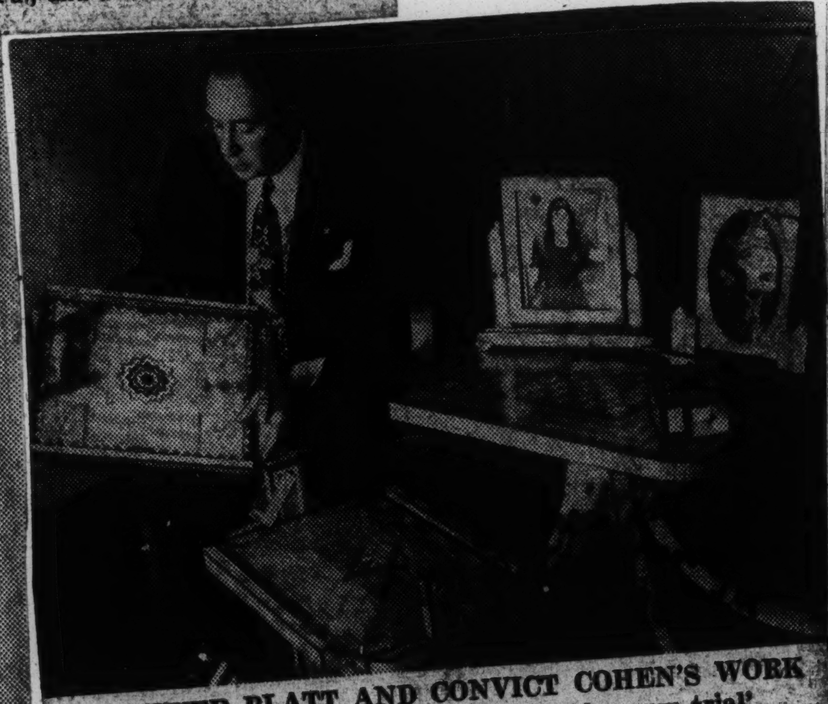
When Talladega accepted the invitation and made inquiries the officials were informed that colored people could not be admitted to the programs "when white persons were present." Protests were sent to those listed as speakers and patrons of the festival.

Dr. Thomas Munro of Western Reserve University, and Dr. Henry Taylor, director, Metropolitan Museum, NYC, withdrew as speakers. Dr. Albert C. Barnes, millionaire art patron, and head of the Barnes Foundation, Merion, Pa., and Prof. John Dewey scored the ban as an insult to art.

Sat. 10-9-49 4

Sculptor Is 72

The above piece of sculpture was executed by John Smith, 72-year-old Greenwich Village janitor, who, while critically sick in New York, will have his first exhibition at the Barzqnsky Galleries on Madison Avenue. His work, accidentally discovered, is acclaimed as little short of marvelous.



LAWYER PLATT AND CONVICT COHEN'S WORK
'. . . seven years in prison to pay for new trial'

Lifer Works for Freedom with Matches

Detroit Free Press, Detroit Mich.

Sun. 5-15-49

A JACKSON PRISON lifer is staking his freedom on thousands of matches. 4

Paul Cohen, 37, was convicted of first degree murder on February 2, 1942, and sentenced to life imprisonment.

He has spent seven years in prison building furniture from wooden matches to pay a lawyer for a new trial.

Samuel S. Platt, a former assistant prosecutor, consented to take the furniture as a fee for handling Cohen's case. The prisoner had no other funds, Platt says.

* * *

COHEN'S fellow inmates collected the burned matches from prison floors and gave them to Cohen in the prison workshop.

Cohen

He also managed to get scraps of mahogany for trim.

There Cohen fashioned the furniture and inlaid intricate designs by arranging the burned ends of the matches.

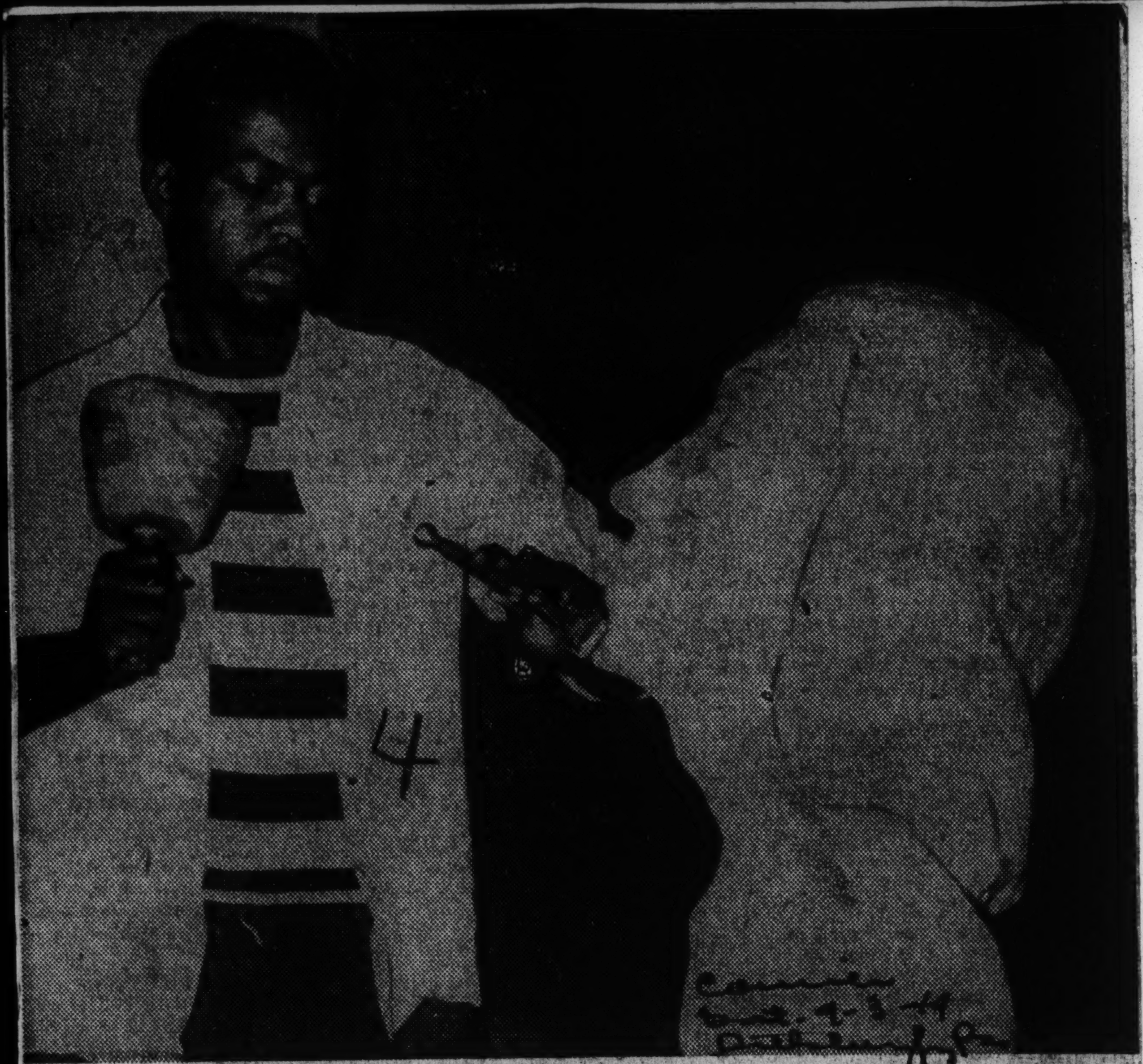
He has already built two coffee tables, a serving table, a picture frame, a photograph album, a checker and card holder and serving trays. All are examples of excellent workmanship, Platt says.

COHEN WAS convicted by a Recorder's Court jury for the knife slaying of one Sam Brooks in November, 1941. Cohen admitted the slaying but claimed he acted in self-defense.

No proof was submitted at the trial that Cohen knew Brooks before their encounter outside an American Legion Club at 564 E. Forest, according to Platt.

Platt is convinced that new evidence will prove that Cohen was only guilty of a lesser degree of murder, if guilty at all. Conviction of manslaughter in a new trial might free the prisoner, Platt says.

Some of the matchwood furniture already adorns Platt's home and office. And he's willing to take more of the destitute prisoner's work in payment for the work in court and the long hours of investigation necessary to free his client.



Art in Stone—Thurman Dillard puts the finishing touches to his piece, "Crucifixion," a head of Christ, which has created quite a stir among art critics. The young sculptor is a Colorado Springs, Col., product.

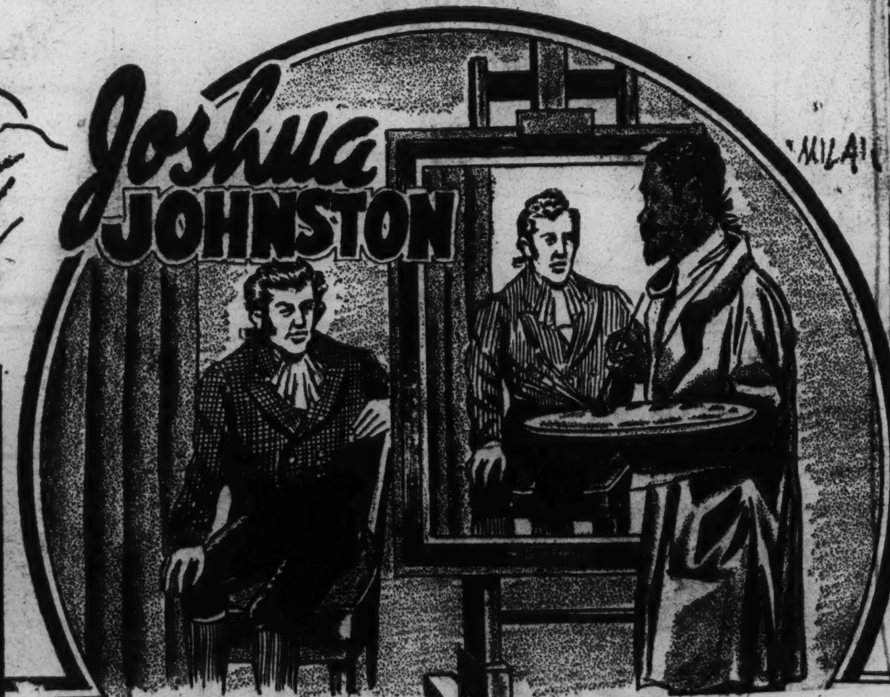
Your History

Robert PIOUS

4 art Courier Jan 11-14-49 Pittsburgh, Pa.

BRILLIANT YOUNG ARTIST.. STUDIED AT CHICAGO ART INSTITUTE AND NATIONAL ACADEMY OF DESIGN, NEW YORK... IN 1929, WON ARTHUR SPINGARN PRIZE FOR PORTRAIT OF ROLAND HAYES AND IN 1940 NATIONAL POSTER CONTEST IN CHICAGO... DISTINGUISHED SERVICE AWARD OF AMERICAN CANCER SOCIETY FOR OUTSTANDING PAINTING IN 1948 NATIONAL FUND CAMPAIGN. TWO OF HIS PAINTINGS BOUGHT BY DUBLIN UNIVERSITY, IRELAND, AND EXHIBITED IN ENGLAND... ILLUSTRATED FOR THE OWI DURING THE WAR. NOW DRAWS FOR LEADING PUBLICATIONS.....

Joshua JOHNSTON



OF BALTIMORE, MD., WAS THE FIRST NEGRO PORTRAIT PAINTER TO WIN RECOGNITION IN AMERICA...OF HIS 22 KNOWN PAINTINGS ALL ARE OF WHITE PEOPLE. JOHNSTON WAS LISTED AMONG "FREE HOUSE-HOLDERS OF COLOR" IN THE BALTIMORE DIRECTORY, 1796. HIS PORTRAITS ARE IN THE FRICK ART LIBRARY, NEW YORK.....

THE NEGRO FACE THROUGHOUT THE AGES... No. 1:

RHODESIAN MAN. RECONSTRUCTION OF THE FAMOUS PREHISTORIC SKULL DISCOVERED IN NORTHERN RHODESIA, SOUTH CENTRAL AFRICA, IN THE BROKEN HILL MINE, 1921.

FROM THE DEPTH AT WHICH IT WAS FOUND IT IS BELIEVED TO BE FROM 50,000 TO 100,000 YEARS OLD (ORIGINAL OF CAST IN THE VIENNA MUSEUM..)

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Redcap, 71, Who Paints In Spare Time, Holds First One-Man Show

Defender Chicago

PHILADELPHIA, Pa.—The one-man exhibition of the oil paintings of George M. Victory, 71-year-old red cap, was opened last week by Martin W. Clement, chairman of the board of the Pennsylvania railroad, in the Gimbel Little gallery.

Victory has been a porter for the Pennsylvania railroad for 40 years. He is employed at the 30th street station and paints after working hours and on his days off.

At the opening of the exhibition on the seventh floor, Clement congratulated the artist for his "outstanding talent and perserverance which is the attribute of every true artist." Many of the famous people for whom Victory has portered during his lifetime, were present to see the paintings.

Victory worked for several months to produce 16 of the 20 new paintings on display, including a self-portrait, especially for the show.

According to Victory, he began painting when he was six years old. A native of Georgia, he has lived in this city for 46 years and is married with one child

Artist Has Three Paintings In Detroit Art Exhibition

DETROIT—One of the first Negroes to achieve cultural distinction here, Robert S. Duncanson, who painted in the Motor City in the 1840's, is represented by three paintings in the current exhibition, "Detroit [illegible] 1900," at the Detroit Institute of Art.

Born in Cincinnati in 1821, Duncanson worked in Detroit from 1846 to 1848, and again in 1852. He was commissioned to paint portraits of local dignitaries and was also popular for his landscapes and literary scenes.

Defender Sat. 7-2-49

It is through the efforts of the Burton Historical Collection and Fine Arts department staffs of the Detroit Public Library that three examples of Duncanson's work are included in the current exhibition.

"The Drunkard's [illegible]," a small scene of three figures, probably based on an actual street scene in early Detroit, was bought by the Art Institute from the Roys estate, several years ago.

"Uncle Tom and Little Eva," a large painting, is owned by Mrs. Jeqerson Butler, formerly of the Burton Historical Collection staff. Family tradition has it that her father, the Rev. James P. Conover, commissioned Duncanson to paint local characters as Uncle Tom and Little Eva about 1852.

The third Duncanson painting in the exhibit is "Blue Hole, Flood Waters, Little Miami River," owned by the Cincinnati Art Museum, which owns many Duncansons. This is an excellent example of his landscape work, at which he excelled.

Duncanson worked in the United States, Canada and abroad. Born in Cincinnati, 1821, he came to Detroit in the mid-forties. At about the age of 26, he was sent to Europe to study art with the help of the Anti-Slavery League.

Negroes To Art School In Dixie

Defender

MIAMI, Fla.—Numerous applications to Terry Art Institute from Negro veterans have caused the board of directors to announce the formation of a Negro Art Institute which will start classes September 19.

Sat. 7-2-49

Negroes, who applied for art training at the Institute, one of the leading private schools in Miami, had heretofore been refused admission.

Stieglitz art collection given to Fisk U.

NASHVILLE — One of the finest modern art collections in America including representative works of Paul Cezanne, Pablo Picasso, Diego Rivera, and Georgia O'Keeffe has been given to Fisk University. Formerly the property of the late Alfred Stieglitz of New York, American champion of 20th century art, the collection went to Fisk by the decision of the executrix of the will, Stieglitz' widow, Georgia O'Keeffe.

It was Miss O'Keeffe's feeling that some of the fine examples of art should be the possession of institutions that would have great difficulty in acquiring such treasures under ordinary circumstances and also that they should be available to persons who ordinarily could not have access to the fine galleries of New York. Five other institutions will receive portions of the collection.

Including more than 80 works of modern art, the collection will form the nucleus of a gallery planned at Fisk.

Interracial Art Program Directed by Negro at Princeton

PRINCETON, N. J. — Rex Gorleigh, brilliant Negro artist, is making history in Princeton as director of the interracial Princeton Group Arts project. He is well remembered for his work as director of the South Side Community Art center in Chicago several years ago.

Curriculum at the center which services 200 adults and children of all races and creeds includes paintings, rhythmics, ceramics, leathercraft, a theater workshop, modern dance, interior decorating, and foreign languages. Most of the work is done through the workshop or student participation system.

Although the project has overcome the hostility of prejudice whites and skeptical Negroes it still faces several problems. Probably the most pressing is financial.

Writer Points Out Race Artists Are Qualified

By "MIKE" WALDMAN
(Theatrical Correspondent)

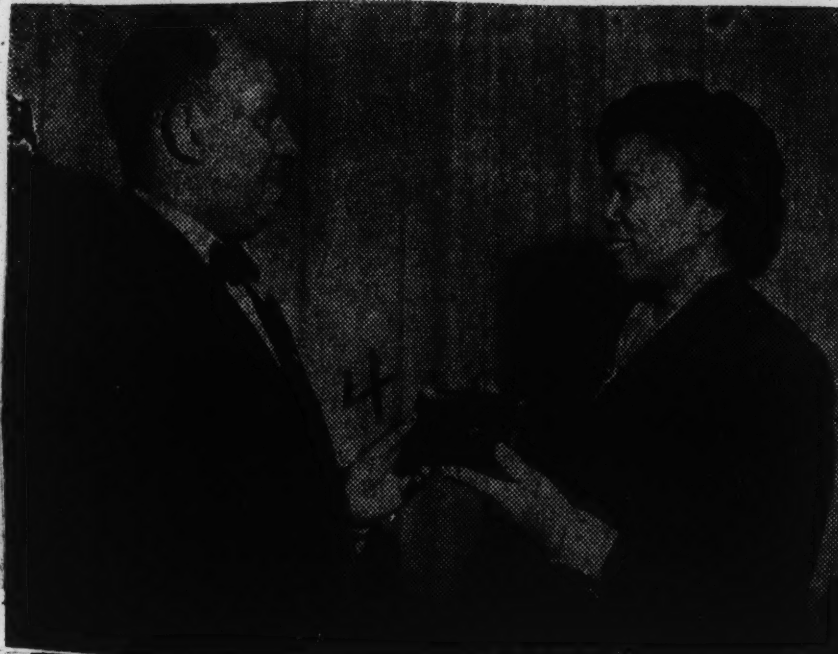
NEW YORK—With beige Americans prominent figures in most important circles these days, even on the so-called Communist lists, it is incomprehensible that more of the talented are not a dominant part of the video scene. While, as was indicated before, television is more liberal than its sister, radio, it does not go far enough.

Looking at things rationally and objectively it is hard to believe that anything but ignorant prejudice stands in the way.

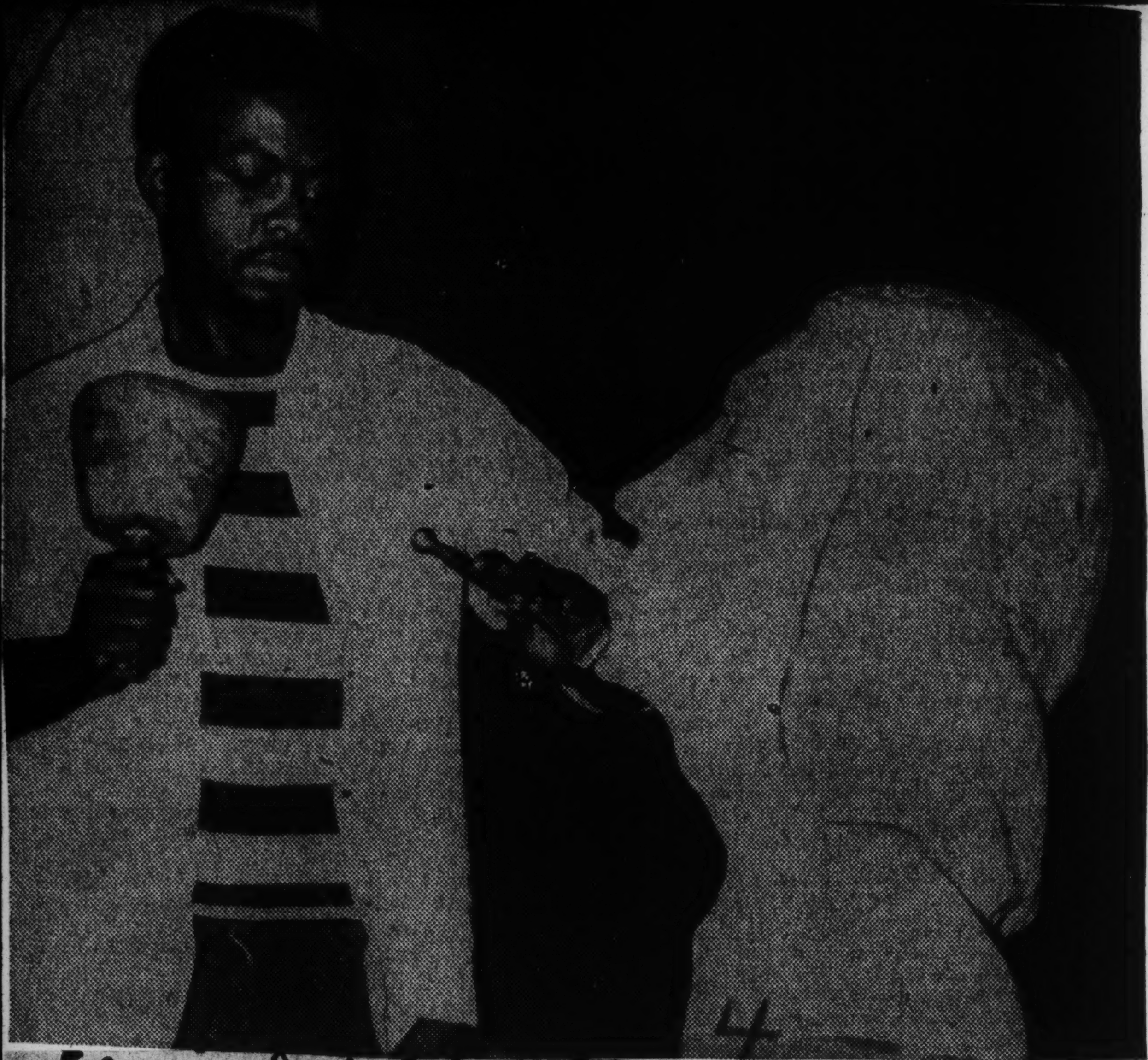
Enough of an indication as to what the public wants and will shell out money to see, are popularity ratings of artists. Yet video executives seem to be holding out when they should be dishing out with plenty of beige talent. To prove this great respect talent, no matter who owns it, one need but eye the box-office returns of the Brooklyn Dodgers. That ball club did not lose because of Jackie Robinson first, Campanella and New combe later, but won both games and new friends. At the last report the team was less than a hundred away from the million mark at the box office.

More within the line of this department Billy Eckstine with his record-breaking draw here on Broadway, and his new salary offer, topping off a stellar-studded list of great entertainers would seem to have what television is looking for. Indeed the requirements for CBS-TV for example would more than approve many celebrated people we know. Basic requirements for a dramatic audition call for at least one year of professional experience, on Broadway, in summer stock or in the movies and night clubs. Radio has an important bearing too.

True, that out of the many who apply, (sometimes 150 applicants a week,) average acceptance is thirty out of the musical, forty-five out of the dramatic. Certainly dramatic actors like Canada Lee and others who are members of our Actor's Guild fill the bill more than expertly. These men and women need not be cast as Negroes, but as members of a cast. Basic requirements also call for excellent sight reading, dramatic capability, appearance, mannerisms, delivery and scope of talent. The banner we fly is that when these high standards are met by beige artists, their names should be added to the roster of performers as permanent members. Not occasionally called as they are, to spark somebody else's otherwise dull and unappealing show.



PRESENTED AFRICAN ART—Dr. Thomas Fortune Fletcher, head master of the Meghane-Alem school in Ethiopia now on vacation in the United States, was presented a carved African mask by Professor Estelle Osborne of New York University, following his appearance on the program of the "African Opinion Public Service series held in New York last week. Mrs. Osborne is co-owner of the Afro-Arts Bazaar shop in Harlem with Miss Etta Moten. (ANP)



Courier Sat. 9-3-49 Pittsburgh, Pa.

Art in Stone— Thurman Dillard puts the finishing touches to his piece, "Crucifixion," a head of Christ, which has created quite a stir among art critics. The young sculptor is a Colorado Springs, Col., product.

Negro Janitor In Art Studios Also A Painter

BATON ROUGE, La., Jan. 31.—(INS)—Ten years ago an L. S. U. art student jokingly handed the negro janitor in the Fine Arts Studios a brush and scrap of canvas.

"Let's see what you can do with it," the student said to Felton Coleman. Later, Coleman brought back a picture of a house and a pig. The students no longer laughed at Coleman's interest in art.

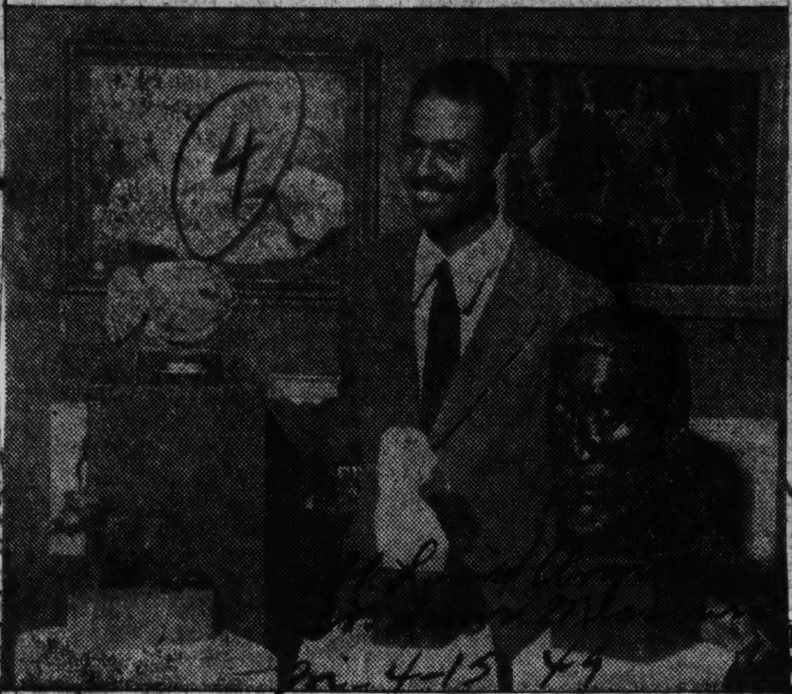
Although his training has been limited to sweeping and cleaning up in the Fine Arts Studios, Coleman's success now is enough to bring envy to many professional artists. A one-man exhibit of his paintings of negro life will be displayed in the Ashby Gallery in New York next month.

The showing was arranged by Howard Mitcham of New York. Mitcham, formerly of Vicksburg, Miss., was the student who jokingly handed Coleman that brush and scrap of canvas 10 years ago.

Coleman, 37, and slightly crippled from childhood by infantile paralysis, has no idea, he said, of giving up his janitor's job.

L. S. U. Art School faculty members won't give him any lessons, however. They described him as a "pure primitive," and said formal lessons would just ruin his unique style.

Columbia U Prize Sculptor



John Rhoden, an art student at Columbia university, is pictured with four pieces of sculpture he entered in the university's first annual students artists show. The tiny figurine in the center is made of soapstone and received the prize as the best work in the exhibit. The piece on the high stand on the left, the green marble fish, won first place in the sculpture division. Mr. Rhoden, a native of Birmingham, Ala., and a graduate of Talladega college, has been studying at Columbia for three years. He is a former Rosenwald fellow. (ANP)

THE ARTIST AND FREEDOM

By GEORGE S. SCHUYLER

Associate Editor of The Pittsburgh Courier

It is deeply significant that throughout the ages the artists have been the greatest champions and advocates of human freedom. Today, as in the past, the actors, the musicians, the painters, the sculptors, the dancers and the writers are to be found in the vanguard of the forces of liberalism among that select group everywhere interested in enhancing the dignity of many.

Whether a Dumas mounting the barricades against tyranny, a Whitman singing of the common man, a Paderewski heading the forces of Polish liberation, an Ira Eldridge or Coleridge-Taylor defending the Negro, a Brindis de Sala doubling as violinist and advocate of Cuban independence, a Pushkin extolling the Russian lowly or a composer like Carlos Gomes heading the emancipation forces in Brazil—the artists have fought for the unshackling of humanity.

In our country the number has been legion and to call the roll would be a herculean task. In verse, in novels, on the stage and in music the artists have made a tremendous contribution to the struggle against class rigidity and the injustices and inhumanities that inevitably flow from fixed, fast and frozen human relationships. Bigotry, ostracism, fictions and stereotypes have been their targets; and where they were incapable of expressing their feelings with the pen, they did so with their art.

And what is even more significant, they have always done so without hope or expectation of reward. On the contrary, they frequently did so at economic and physical risk, for to challenge the status quo is to throw down the gauntlet to the privileged and powerful to whom the artist has always and everywhere been beholding. The measure of the courage of men is the degree to which they do the good things that they are uncalled upon to do rather than simply what they are compelled to do. It is to be expected that those who are oppressed, underprivileged, exploited and despised should cry out against their state and strike out against their enslavers. But history accords the greater credit to those who are personally safe and secure and champion the cause of those who are not.

Some of us are prone to forget that the now despised minstrels, clowns, blackface hoofers and ragtime musicians were our first ambassadors to the white world, proving that the black man was capable of more than labor in the kitchen, in the fields and in the laundry. Who can estimate to what extent these artists tempered the harshness of inplacable Negrophobes and gave the lie to the fictions about the inability of the allegedly Cain-cursed African to rise above a preordained level? Moving about the earth, doing their three or four music hall turns a day, often unable to get a decent place to eat or sleep, and yet bringing pleasure and the blessed gift of laughter to millions, they undermined and exploded the propaganda which had preceded them. For over sixty years the most popular shows in America were the Negro shows, many of which have been unsurpassed in colorful, spectacular and pleasure-giving qualities. They brought a new appreciation of the Negro genius and by so doing indirectly furthered the cause of freedom.

Even greater has been the achievement of the musicians and composers who within the memory of millions now living have popularized throughout the world a music never hitherto seen or heard. Before them the only music to attain dignity and recognition was the classical music patronized by the privileged and educated and never understood or appreciated by the many. The intellectual world was enslaved by a rigid musical oligarchy. Music had become sterile and static, looking backward instead of forward, toward the Old Country instead of the New. Worse, it was class and caste music from which all except white artists were barred, and in which even American whites occupied a petty and subordinate role. The orchestras were composed of Europeans, the operatic stars were Europeans, the great soloists were Europeans. America was bound to the chariot of European tradition, like a baby strapped to a dead mother. A musical emancipation was sadly needed.

It was the despised Negro musician and composer who cut the chromatic unbilical cord, severed America from European tradition and then in a rapid and unprecedented conquest, aided by free-minded white artists, carried the campaign over the earth and never lost a battle. They gave world music a transfusion of vigorous new themes and instrumentations, a truly democratic music as readily understood and appreciated in Asia as in America, in Europe as in Australia, in Louisville as in Lagos. Out from the bordellos and dance halls of New Orleans, the barrel houses of St. Louis, the dives and honky tonks of Chicago and New York, the Barbary Coast of Frisco poured out this amazing, original gift to engulf the whole world in a servitude of joy and ecstasy.

Assisting these black emancipators of world music were white apostles of musical freedom from Stephen Foster and Anton Dvorak to Irving Berlin, Paul Whiteman, George Gershwin, Hugues Panassie, Benny Goodman and countless others who in their several ways consolidated and extended the lines of conquest.

One of the gratifying by-products of this amazing campaign has been the new appreciation of the Negro genius now grudgingly conceded by the most violent white supremacists and the new concept of equality which has swept over the world. The Negro, and the oppressed people of whom he is the universal symbol, have had their cause immeasurably furthered because of barriers breached and leveled by the artists, humble and great, of all colors, creeds and nationalities. With their artistic contributions and their natural iconoclasm they have greatly helped to level the roadblocks of bigotry and let freedom ring.

PRIZE-WINNER AT FIRST COLUMBIA STUDENT SHOW

John Rhoden with four pieces of sculpture he entered. The tiny figurine in the center is made of soapstone and received the prize as the best work in the exhibit.

The New York Times

TINY FIGURE WINS STUDENT ART PRIZE

Work by John Rhoden Adjudged Best in the Current Show on Columbia Campus

New York Times

John Rhoden of 18 St. Nicholas Place, a student in Columbia University's School of Painting and Sculpture, received first prize for the best entry in a current exhibit of student works sponsored by the Student Artists of Columbia University, it was announced yesterday. He also won first place in the exhibit's sculpture division.

The first prize in the oil painting division went to Edwin Gamble of 473 Central Park West for his picture entitled "Nude." Paul Schuster of 1576 Ocean Avenue, Brooklyn, received the second prize for his "Still Life With Fish."

The drawing division's first prize was presented to Charles Livingston of Detroit for his "Nude." Carolyn Stoloff of 46 East Ninety-first Street won second place.

"Portrait of a Woman" in the water-color division won the first prize for Dolcey Vergara of 250 West Seventy-seventh Street.

U. Of A. Art Show Subs Accept Bid

TUSCALOOSA, Ala., April 13—Two art authorities—one from Cincinnati and the other from North Carolina—today had agreed to replace the two men who refused to speak at the Spring Arts Festival here April 21-23 because of its racial policy.

The University of Alabama, sponsoring the festival, announced that Philip R. Adams, director of the Cincinnati Art Museum, and Gregory D. Ivy, head of the department of art at Woman's College, University of North Carolina, Greensboro, will be the replacements.

DR. FRANCIS H. TAYLOR, director of the Metropolitan Museum of Art, and Dr. Thomas Monro, curator of the Cleveland Art Museum, cancelled plans to speak.

Their action was in protest of the university's policy of hanging art works by Negroes in the festival but not allowing Negro students or instructors to take part in it.

Adams will make the dedicatory address Thursday night for the new art museum in Clark Hall and will also be presented in lecture Friday night in Foster Auditorium.

Ivy will deliver the opening address of the festival Friday morning, April 22.

Art Authorties Cancel Visit To U. Of A. Festival

Protest Alleged Bar To Negroes Taking Part In Exhibition

Two of the nation's leading art authorities have cancelled their appearance at the University of Alabama in protest to a confusing situation that—

1. Accepts the works of Alabama Negro art students for hanging in the school's Spring Art Festival.

2. Refuses to permit the artists or their fellow students to participate in the art festival because they are Negroes.

The two art authorities who cancelled their appearance on the program in protest to this are—

* * *

DR. FRANCIS TAYLOR, director of the Metropolitan Museum of Art in New York, the world's largest art museum, and Dr. Thomas Monro, director of the Cleveland Art Museum.

The two were to have been principal speakers at a dinner at which it will be announced the university is opening an art museum in Tuscaloosa. The art festival will be held April 22-23.

Dr. John M. Gallalee, president of the university, told The News by telephone from Lexington, Va., that "it is all true." He is attending the commencement exercises at Washington & Lee University.

* * *

"IT IS MY UNDERSTANDING," he said, "that the pictures to be hung during the festival and in the museum were submitted in a package by the State Department of Education.

"In Alabama, we do have separation of the races. And we had no choice in the matter."

* * *

HE ADDED that letters cancelling their appearance were received by the university from Dr. Taylor and Dr. Monro.

"Anyone," he said, "who doesn't like or care to come to our university, doesn't need to. We have no choice in the matter."

The situation arose after Talladega College, a Negro school, was notified that its students could not accompany some 10 paintings executed by them and which were accepted to be hung in the art festival and the museum.

Dr. A. D. Beittel, president of Talladega College, told The News today that in protest to the ban the school's art exhibition will not go to Tuscaloosa.

"Talladega College," he said, "was personally and definitely invited to submit paintings and works of art to the festival. Our invitation came from the school's art department.

"Then we received a letter from Prof. J. B. Smith of the University of Alabama, that it would not be advisable for Prof. Clark of our school to attend the formal meetings."

PROF. SMITH is head of the University of Alabama's art department. Prof. Clark is head of Talladega College's art department.

Prof. Smith told The News today he had corresponded with Dr. Beittel but that he could not discuss the situation.

"The department of art," he said, "is part of the university. "And all statements therefore, must come from the university president."

From other sources on the university campus, The News learned that the art festival will represent the works of Alabama students from kindergarten through college.

And that invitations to send paintings to the festival were written to all schools in the state, both Negro and white.

The News also learned that for the last three years paintings and other works of art by Alabama Negro students have been displayed at the university.

* * *

ONE SOURCE TOLD The News that paintings by Negro college students have often been hung in the university's art gallery.

When asked why the university has hung the works of Negro artists, this individual said:

"An art museum is universal. Art is or isn't on its own merits and not because of the personality of the artist. Works that are accepted as art are all on the same level because art is judged solely for art's sake.

"In Alabama, howveer, socially it's something entirely different."

The News also learned that Tuskegee had received a personal invitation to submit paintings by its students.

But it couldn't be learned immediately what action the institute was taking in the situation.

A report on the situation has been filed with the Barnes Foundation of Marion, Pa. The foundation has the greatest collection of modern art in the world.

It was the foundation which informed Dr. Taylor and Dr. Monro that Negro students would not be permitted to participate in the art festival. Their withdrawal from the program followed.

* * *

PROF. CLARK, the Talladega College art department head, said the Negro school had been asked to participate in the festival.

He said an exhibit of 10 paintings, drawings and water colors had been prepared. He said a number of students, faculty members and friends had planned to attend the festival.

There was some doubt on the university campus that Negro students would not be permitted to attend the open sessions of the festival. It was generally felt the ban applied only to the appearance of Prof. Clark at the formal dinner.

However, Dr. Beittel said he understood that his students would not be permitted to attend any of the festival sessions. And Dr. Gallalee in Virginia told The News:

"The Negroes cannot attend the open session as well as the dinner."

Dr. Gallalee was asked as to what was "the open session?"

He said he understood that "the open session was the only session of the festival, the dinner."

Dr. Taylor in canceling his appearance at the university also canceled appearances at Auburn and at Montevallo as part of the same protest.

The News also learned he was to have appeared at Tuskegee and a number of other schools and meetings in the state.

Story of a Jim Crow 'Art Festival' Down South

By Herbert Aptheker
(Associate editor,
Masses & Maintream)

ONE COLLEGE president tells another, in effect: "As you know, the state-supported art museum located on my campus is to be opened officially April 22. To mark this occasion an art festival is to be held here on that and the following day. Would you not, please, have examples of the work of students in your art department exhibited in this festival?"

Promptly comes the answer: "Thank you. Certainly, we shall be happy to participate." In acknowledging receipt of this reply the initiator of the correspondence adds a postcript: "Of course, none of your students may appear at the festival—just their paintings."

Confused, dear reader? Well, it's all quite simple. The festival is on the grounds of the University of Alabama (white), and the paintings were to come from Talladega College (Negro), so, "of course," only the inanimate paintings and not the animate painters would be welcomed.

I IMAGINE the learned Dr. John M. Gallalee, president of the University of Alabama, was hurt when word came to him that the student body of Talladega had voted unanimously to send his festival no paintings, and that the Alabama Student Conference on Civil Rights had denounced his act as an "infringement on human decency" and a "sword thrust into the heart of world mankind."

Moreover, the protests of these young Alabama Negro men and women have led two of the invited speakers at the festival, Dr. Thomas Munro of the Cleveland Art Museum and Dr. Francis Taylor of the New York Metropolitan Museum of Art, to cancel their engagements.

The somewhat dazed president Gallalee pleaded he was acting in conformity with the Jimcrow laws of Alabama and that he "had no choice in the matter"—a plea put forth by Goering not so long ago and found wanting.

But where are the indignant protests of those democratic eschetes, Clement Greenberg and Dwight MacDonald and Mary McCarthy, et. al., who professed such concern the other day because Alexander Fadayev's neighbor, Boris Pasternak, had regimented himself into translating Shakespeare's poetry? Where are the headlines in our free press urging pickets to denounce this paradox—a Jimcrow art festival?

MEANWHILE, "subversive barbarians," like those of us who read the Daily Worker, might want to write to Dr. Gallalee at his university in Tuscaloosa and tell him how we feel about his Jimcrow laws and festivals. And we might want to write to Mr. Louis C. Frayser, president of the Talladega chapter of the Alabama Student Conference on Civil Rights, and thank him and his fellow-students for their courageous stand against this "infringement on human decency."

Race Issue Not Behind U. Of A. Artists' Exodus

Faculty Resignations Not Due To Negro Incident, Is Claim

TUSCALOOSA, Ala., June 25—Dr. J. B. Smith, head of the art department at the University of Alabama, Saturday denied that the recent episode involving exhibition of Negro paintings at the university had anything to do with his resignation, just announced.

Dr. Smith, head of the university's art department for the last three years, is resigning to become dean of the Kansas City Art Institute.

He said he is resigning because he regards his new job as a promotion. It will pay him nearly $2,000 more in annual salary and he will have supervision over a 42-man faculty.

Dr. Smith said several members of the university's art faculty also are leaving the school, but their resignations also have nothing to do with the controversy over Negro participation in the art festival at the university last April 22-23.

* * *

Others Leaving

MRS. BERTHA MILLER is retiring after more than 20 years' service with the art department.

Prof. John Opper is taking a year's leave of absence for study at Columbia University in New York City.

Mrs. Jane Parshall is going back to Ohio State University for advanced study. She does not plan to return to Tuscaloosa.

Miss Barbara McIntosh is resigning after two years at the university to resume her former work as a fashion designer in Philadelphia.

Ernest Harper, graduate assistant at the school, is leaving to teach art at Howard College in Birmingham in the Fall.

William Tidwell, student technical assistant, is leaving the university to become head of the art department at Livingston State Teachers College.

* * *

Told To Keep Mum

DR. SMITH SAID he had been told by university officials to make no public announcement regarding the school's policy for the art museum.

He said any statement about the school's annual Spring art festival would have to come from Dr. John Gallalee, university president, or Dean Martin Ten Hoor, of the school of arts and sciences.

Dean Ten Hoor would not comment on the matter Saturday and Dr. Gallalee was out of the city.

Which left uncertain the matter of how the university would conduct its Spring art festival in 1950.

* * *

Controversy Publicized

LAST APRIL ART circles over the nation read about a controversy at the university which resulted in non-attendance of Negro students from other colleges at the university's annual art festival.

Paintings by Negro students at Alabama colleges were hung in the university's art museum along with paintings by white students of Alabama colleges.

The Talladega College for Negroes requested permission of university officials for its faculty art professor to attend a banquet to be held in conjunction with the art festival.

Permission also was asked for Negro students to attend lectures and forum discussions as part of the art festival.

This permission was denied by Dr. Gallalee, university president, on the ground it would violate segregation laws and customs.

As a result Negroes did not take part in the art festival. They were not denied access to the art museum, where paintings by Negro students were hung. But no Negroes appeared on the university campus.

* * *

Speeches Canceled

AS ANOTHER RESULT of that denial, two of the nation's leading are authorities canceled speaking engagements at the art festival.

They were Dr. Francis Taylor, director of the Metropolitan Museum of Art in New York, and Dr. Thomas Monro, director of the Cleveland Art Museum.

Dr. Taylor wrote university officials he could not be placed in the position of supporting racial discrimination. He felt that to speak at the university would have put him in that position since the racial segregation question had arisen. Dr. Monro also was released from his speaking commitment after some correspondence with the university.

Whether Negro colleges in Alabama will be asked to send paintings to next year's Spring art festival is not known.

University officials are formulating a policy to govern coming art festivals.

* * *

Procedure In Past

IN PAST YEARS, when art exhibits have been sent to the university from other states, no questions were asked as to the color of the artists.

One faculty member said to bar hanging of paintings by Negro artists in the university's art museum would invite suggestion that music by Negro authors would have to be removed from the school's music department.

Dr. Gallalee is expected to announce the school's policy for its art museum in the near future.

Race Issue Denied In University Art Department Exodus

Dr. J. B. Smith, head of the Art Department at the University of Alabama, denied this week that his resignation and the resignations of six department members are in any way connected with a recent controversy over exhibition of paintings by Negro artists.

Dr. Smith will leave the University after three years of service to become dean of the Kansas City Art Institute which will pay him nearly $2,000 more than his present annual salary.

Last April the University was publicized over the nation for refusal by President John Gallalee to allow Negroes to take part in the University art festival. As a result of this denial, Dr. Francis Taylor, director of the Metropolitan Museum in New York and Dr. Thomas Munro, director of the Cleveland Art Museum refused to give their scheduled talks at the festival.

Paintings Were Hung

Paintings by Negroes were hung in exhibition, but no Negroes appeared on the campus.

Dr. Smith, in denying that his resignation was based on racial differences, also stated that the resignations of six other members of the department were in no way connected with the April incident.

Mrs. Bertha Miller is retiring after more than 20 years' service with the art department.

Prof. John Opper is taking a year's leave of absence for study at Columbia University in New York City.

Mrs. Jane Parshall is going back to Ohio State University for advanced study. She does not plan to return to Tuscaloosa.

Miss Barbara McIntosh is resigning after two years at the university to resume her former work as a fashion designer in Philadelphia.

Ernest Harper, graduate assistant at the school, is leaving to teach art at Howard College in Birmingham in the fall.

William Tidwell, student technical assistant, is leaving the university to become head of the art department at Livingston State Teachers College.

Make No Statement

Dr. Smith said he had been told by university officials to make no public announcements regarding the school's policy for the art museum.

He said any statement about the school's annual spring art festival would have to come from Dr. John Gallalee, university president, or Dean Martin Ten Hoor, of the school of arts and sciences.

POSES WITH PRIZES WINNING PIECE OF SCULPTURE — John Rhoden, an art student at Columbia University, is pictured with four pieces of sculpture he entered in the university's first annual students artists show. The tiny figurine in the center is made of soapstone and received the prize as the best work in the exhibit. The piece on the high stand on the left, the green marble fish, won first place in the sculpture division. Mr. Rhoden, a native of Birmingham, Alabama, and a graduate of Talladega College, has been studying at Columbia for three years. He is a former Rosenwald fellow. (ANP)

Dr. Barthe Returns From Haiti, Impressed

By GLADYS P. GRAHAM

NEW YORK—(ANP) — Dr. Richmond Barthe, internationally-known sculptor, returned here last week from an extended trip to the West Indies, during which time he was guest for two weeks of the Haitian

Dr. Barthe's visit to Haiti was for the purpose of conferring with President Estime and other authorities on works which he has been commissioned to do for the 1949 exposition to be held in December. Th[e] first American of African descen[t] whose sculpture will grace the fro[nt] of the government palace, Bar[the] has been commissioned ... size figures of Touss[aint] ... salines, noted and h... the country. In add... a relief of a souv...

Hampton Art Pupil Gets Urban League Award

HAMPTON, Va. — William T. Bland, special student in art at Hampton Institute, has received a "certificate of recognition for achievement in art in spite of physical handicap" from the National Urban League.

Mr. Bland quite recently had appeared, accompanied by Leo Katz, chairman of the art department, and Major Walter R. Brown, secretary of Hampton Institute, before the Ministers' Alliance of Newport News and Hampton, president of which is the Rev. J. W. Patterson, minister of the Hampton First Baptist Church.

The group showed keen interest in the young artist's work. A crippling spinal ailment has not deterred him from learing a trade—tailoring—and then pursuing the a scholarship to Hampton from interest nearest his heart, painting pictures. Not long ago, he won the Virginia Museum of Fine Art.

The Urban League certificate was tendered through the committee of awards, headed by Winthrop Rockefeller. Mr. Bland was one of 256 persons winning the honor this year.

Initiated in 1948 for achievement in 1947, the certificates are designed "to grant recognition annually to American Negro citizens everywhere who, in the course of the year have contributed some humbly, some with outstanding distinction, to the rich heritage of our nation."

The letter was signed by Lester B. Granger, executive director.

Artist Gives Talent For Race Relations

Civic, church and school leaders of Birmingham and more than 200 Alabama, Mississippi and Georgia towns are endorsing a movement by a Negro artist to promote better race relations and to suppress the spread of communism.

Newspapers in three states have published front page stories about him and his work.

The Negro is Felix Gaines, of this city, whose unique portrait of Dr. George Washington Carver has attracted national attention, and which has introduced a new art medium, which Gaines calls "psycho-beautigraph." The texture of the picture, symbolically, resembles a peanut shell.

Felix has a brief case bulging with hundreds of letters from college presidents, school superintendents, mayors, ministers and civic, educational and moral leaders, commending him for his efforts in "spreading the gospel of good will between races."

* * *

HIS PROGRAM is spearheaded by the placing of pictures of Dr. Carver in every Negro school in the South as an example of one after whom they well might pattern their lives, and as "a man who lived in the friendship and affection of the white people of this Southland."

Gaines says the object of his program is to impress on the young Negro mind the achievements and character of Carver. "Only through education," he believes, "can the race be improved, and a better understanding be fostered between the white and colored races.

Sponsorship of this program by white people, who have placed hundreds of the pictures in the Negro schools, should, he believes, be a boost to understanding and friendliness.

THE PICTURES being placed in the schools and churches, he declares, bear the name plate of the donor, and a list of all donors is being sent to all schools and churches in which the pictures are being hung.

Felix Gaines began drawing the interest of folks on The News-Age-Herald staff when he was a young boy.

He attended Parker School, then studied in New York School of Design. He taught in several Alabama schools, including Parker High.

He worked his way through school, and what assistance he had, he says, came from his white friends in the South.

This program of his, Gaines is convinced, coming as it does from within the race itself, can do more to help the Negro than civil rights bills and agitators ever can do. And he also feels it will discourage the reception of communistic doctrines.

ON WITH THE ARTS:

Richmond Barthe, the highly regarded sculptor, has received two commissions from the Haitian Government. One is for a statue of Toussaint L'Overture, the other, of the Haitian patriot, Dessalines. Mr. Barthe tells us that he wants to complete the one of Toussaint by the time of the December Exposition in Haiti. He has already taken a preliminary trip to Haiti, but will do his work here.

Sat 7-15-49

When he finishes the two, he plans to give up sculpting and work in oils under another name so there will be no carrying over of praise or blame from one portion of his work to the other.

Prize-Winning Water-Color at Atlanta Art Show

The painting shown at extreme left in the above photo is "Baptismal," a water-color by Romeyn Van Lippman of Boston. It won the first award of $125 in the water-color section of the eighth annual art show at Atlanta University. Also shown in the photo are, from left: Felix Payant, former editor of Design magazine and now on the art faculty of Spelman College; Robert Gwathmey, artist and teacher, of New York City; President Rufus E. Clement of Atlanta University; and R. Crawford Livingston of the art department at Oglethorpe University. Mr. Payant and Mr. Livingston were on the jury which selected the prize-winning art pieces. Mr. Gwathmey was guest speaker at the opening of the art exhibit.

Sat 4-16-49

10 Art Students Nab Prizes in Atlanta U's Exhibition

Afro American

Sat 4-9-49

ATLANTA, Ga.—The 10 winners of Atlanta University's eighth annual exhibition of paintings, sculpture and prints on view in the Exhibition Gallery of the University Library have been announced.

They are:

Lois M. Jones of Washington, winner of the $250 John Hope Purchase Award landscape; Cecil D. Nelson of Champaign, Ill., captured the $300 Edward B. Alford award; Frederick D. Jones Jr., of Chicago, the first Atlanta University award of $150 for his oil painting, Romeyn Van Lippman of Boston, first water color award of $125;

Walter A. Simon of Savannah, Ga., the second water color award of $75; Charles W. Stallings of Baltimore, the first Edward B. Alford award of $250 for sculpture; Jewel Simon of Atlanta, second sculpture award of $100;

Charles White of N.Y.C., first prize of $25 in the graphic arts for his lithograph, Samella Sanders of Columbus, Ohio, second award of $15 in the graphic arts; and James H. Malone of Atlanta, award of $10 for his pencil drawing.

Honorable mention went to:

Hayward L. Oubre Jr., of Tallahassee, Fla., for his oil painting, "Pensive Family;" William E. Pajaud Jr., of Los Angeles, for a water color, "River Shanty;" Robert E. Jones, Chicago, for a plaster head, "Frederick Douglass the Orator;" and Samella Sanders for a silk screen print entitled "Out of the Darkness."

Judges were Lewis P. Skidmore, former director of the High Museum in Atlanta; R. Crawford

Dixie Artist Says Talented Janitor Needs No Instructions

BATON ROUGE, La.—Felton Coleman, janitor in the art school of Louisiana State University, "is too good to be taught" painting.

This is the opinion of Howard Mitcham, art student at LSU, who is the sponsor of the one-man show of Coleman.

Sat 3-26-49

About 10 years, Mitcham said Coleman told him he felt he could paint.

"I gave him some paint, canvas, and told him to go ahead," said Mitcham. "He started painting at home at night after work by the light of a kerosene lamp. He painted that way until he sold his first painting for $50 and then he painted by electric lights. He would paint weekends, and he has never stopped."

Last summer the university gave Coleman a three weeks vacation so he could paint. An excited art department head at the university has given strict instructions that no one is to teach Coleman painting technique.

"Coleman is too good to be taught," explained Mitcham. "He uses ordinary dime store enamel now, and gets a plastic quality that would put the school-taught painter to route. He is amazing."

Atlanta University Sponsored Exhibit; Art Still On Display

ATLANTA, Ga.—The ten award winners at Atlanta University's eighth annual Exhibition of Paintings, Sculpture and Prints by Negro Artists were announced last week by the university. The exhibits are on display in the gallery of the university library.

They are Lois Mailou Jones, of Washington, D. C., winner of the John Hope Award of $250 for her landscape entitled "Ville d'Houdain—France"; Cecil D. Nelson, of Champaign, Ill., who captured the $300 Edward B. Afred Purchase Award for his figure painting entitled "Self Portrait—Confronted Age, 16"; Frederick D. Jones Jr., of Chicago, Ill., who took the first Atlanta University Award of $150 for his oil painting, "The Daughter of Eve."

Romeyn Van Lippman, of Boston, Mass., who received the first Water Color Award of $125 for his "Baptismal"; Walter A. Simon of Savannah, Ga., who won the second Water Color Award of $75 for his "Abstraction—The City—No. 3"; Charles W. Stallings, of Baltimore, Md., who won the first Edward B. Alford Purchase Award of $250 for sculpture for his alabaster head called "Soothsayer."

OTHER AWARDS

Jewel Simon of Atlanta, who won the second sculpture award of $100 for her plaster head titled "Hattie"; Charles White, of New York City, who won the first prize of $25 in the graphic arts for his lithograph entitled "Youth"; Samella Sanders of Columbus, Ohio, who won the second award of $15 in the graphic arts for her linoleum block which she called "Head"; and James H. Malone of Atlanta, who received the third award of $10 for his pencil drawing "My Classmate."

Honorable mention went to four artists: Hayward L. Oubre Jr., of Tallahassee, Fla., for his oil painting, "Pensive Family"; William E. Pajaud Jr., of Los Angeles, Calif., for a water color, "River Shanty"; Robert E. Jones of Chicago, Ill., for a plaster head called "Frederick Douglass the Orator"; and Samella Sanders for a silk screen print entitled "Out of the Darkness."

Serving as judges of the show were Lewis P. Skidmore, former director of the High Museum in Atlanta; R. Crawford Livingston, artist and a member of the faculty of Oglethorpe University, and Livingston, member of the faculty of Oglethorpe University; and Felix Payant, artist and former editor of Design Magazine in Toledo, Ohio.

Winners In Atlanta Art Exhibit

Cecil D. Nelson Jr., left, commercial artist of Champaign, Ill., won the $300 Edward B. Alford purchase award for portrait of Negro painting at Atlanta University's eighth annual exhibition of work by Negro artists which opened to the public April 3. Mr. Nelson's painting is entitled "Self-Portrait . . Confronted Age, 16." Miss Lois Mailou Jones, right, associate professor of design at Howard University won the John Hope Purchase award of $250 for the best landscape at the exhibition. Miss Jones' winning painting is entitled "Vill d'Houdain, France."

Cecil D. Nelson Wins $300 For Figure Painting

Sat 4-9-49

Felix Payant, artist and a former editor of Design Magazine in Toledo, Ohio.

[2]50 ART WORKS

Approximately 250 art works were entered in the 1949 competition and out of this number the jury selected 96 pieces for the display. Five of this year's winners have won prizes in previous exhibits sponsored by Atlanta University, and five are taking awards for the first time at the Atlanta show. Sat 4-9-49

At the opening on April 3, the speaker was Robert Gwathney of New York City, who is on the faculties of Cooper Union and the New School for Social Research.

The Atlanta University Exhibition will be open on Sundays from 4 to 6 p. m., and on week days from 1:30 to 5 p. m. through May 1.

New, Amazing Art Trends in Haiti

Pittsburgh Courier

"RENAISSANCE IN HAITI, Popular Painters in The Black Republic," by Selden Rodman ($4.50, Pub.: Pellegrini and Cudahy, Inc., N. Y.) is a beautifully presented story of the new and amazing art trends in Haiti. At the great international exhibit of art in Paris in 1946, French critics were unanimous in proclaiming the Haitian entries as the most exciting and original of the thirty countries that participated. Sat 2-5-49

This book with its 100 illustrations, nine plates in full color and thirty-two page-size halftones and many photographs, along with a text that traces the history of the new movement from African slavery to the present, is a rewarding adventure. The book should be in every serious library.

• • •

NO WHERE ELSE in the world today would you find a picture being carried down the street from the framers to the school, cheered by ordinary citizens. Most places the average citizen is awkward and self-conscious in the presence of art; he is never enthusiastic. In Haiti it is different. Encouraged by the American, DeWitt Peters and our State Department (bless it!) this renaissance reaches into the remotest village where fishermen and herdsmen leave their chores to work with canvas and paint and produce truly wonderful images of life.

It is the peasant and the proletariat and a few petty clerks or priests who are doing the painting—not the elite! Some of the painters are illiterate and these Mr. Peters encourages to paint at home away from foreign influences which they might digest badly. Their work is purely primitive and which moderns have been struggling for since 1900.

• • •

IT WAS DUE to an exhibit in France of African sculpture in 1906 that Matisse began his experiments and two years later Picasso drew upon these resources in painting stylized forms and angles which developed into cubism. In Haiti today, we see real simplicity, fundamental, direct, art, uncomplicated by questions and fears. Here with a cultural background of African paganism and Catholic Christianity there is a richness and variety which even Dahomey never had. Sat 2-5-49

One of the greatest of the new painters is Louverture Poisson whose picture "Peasant Toilette" is as masterly as anything done by the French moderns and their imitators. It is better than modern Mexican masters whose immobile fatalism becomes monotonous after the first shock. His "Adam and Eve" is as beautiful as anything done by the Italians during their renaissance.

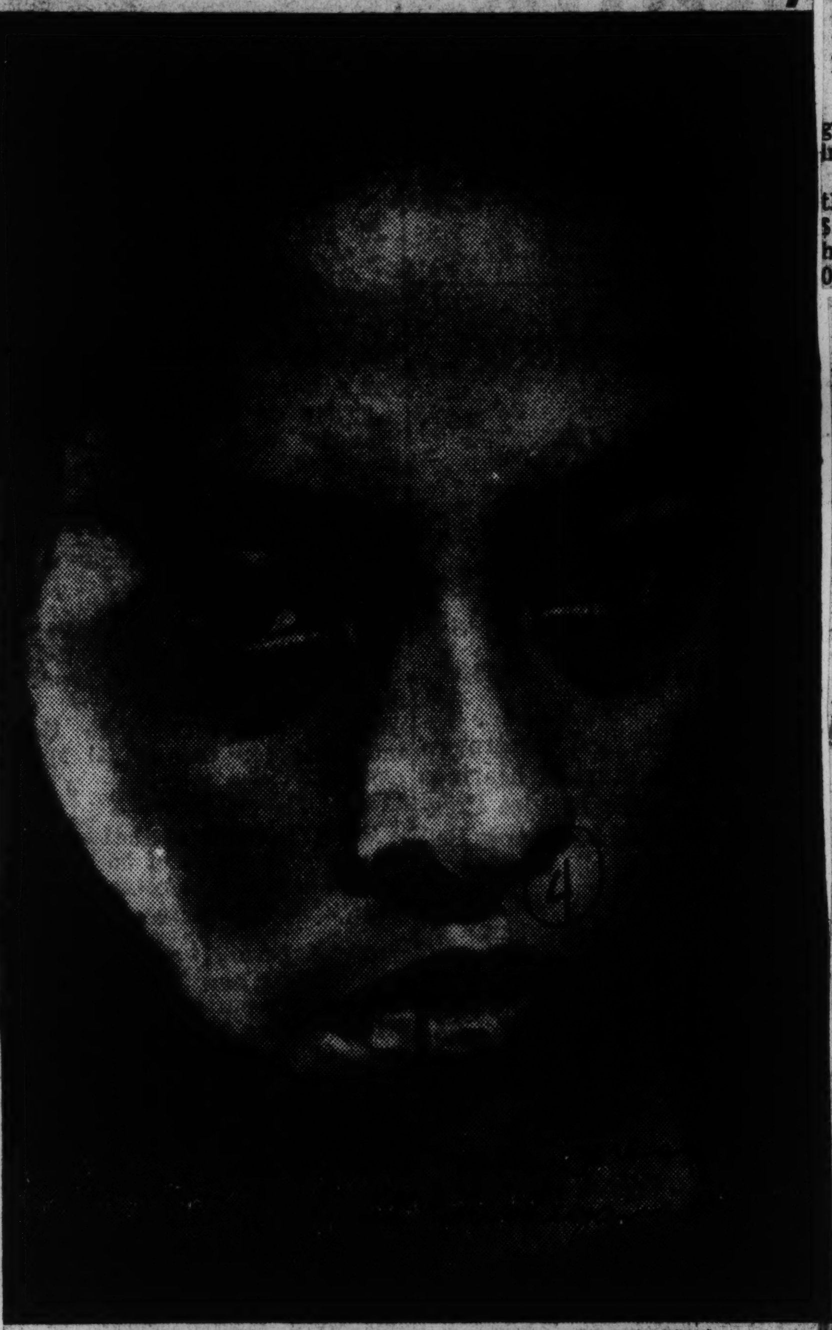
• • •

ANOTHER PAINTER, Philome Obin, an ex-clerk, produces less grandeur and passion but does some interesting portraits of Haitian history. His style is tight and neat, detailed and more in the form of an illustration as it should be to depict history. A young 17-year-old artist, Enguerrand Gourgue, devotes himself completely to pictures of black magic symbolism which are fascinating. There are many others. Among the most outstanding was Hyppolite, who died in 1948, an ex-priest of voodoo whose work recalled that of Matisse without giving any appearance of being influenced by him.

The strangest thing about this renaissance in Haiti is that never before now did Haitians ever paint. They became expert in the dance and music of certain kinds, but except in certain pagan rituals which required stylized portraits of the gods, or a few tombstones, they never seemed to have any talent for painting. So you can never tell what marvelous things human beings have within themselves. The question is how to evoke it from the depths of the unconscious.

JOSEPHINE SCHUYLER
New York, N. Y.

She Did It With Poetry



MRS. JEAN EWELL'S 'DARK COMMAND'
It took patience to make this prize-winner by a Detroiter

Detroiter Wins Award with Photo-Oil Portrait

Detroit Free Press, Detroit, Mich.
Thurs. 1-27-49

A photographic character study of a Wichita Indian girl has won another prize for Mrs. Jean Elwell, of 135 S. Cavalry.

By virtue of several hundred prize-winning photographs, Mrs. Elwell has been called Detroit's most honored photographic exhibitor.

The new award was a $200 first prize conferred by Camera Magazine for a hand-colored photo-oil portrait which Mrs. Elwell calls "Dark Command."

It was taken on a visit to Oklahoma City.

Thurs. 1-27-49

THE AWARD was won in the magazine's nationwide color print contest.

The Indian girl used as a subject by Mrs. Elwell is Naomi Hunt.

An unusual effect was achieved by draping a discarded evening dress for a neutral head covering and side drape.

The most difficult problem cropped up when the photographer tried to get the usually merry girl to look solemn.

• • •

THE PROPER expression came only after Mrs. Elwell urged the girl to recite from memory a few lines from her favorite poem, "Thanatopsis."

Mrs. Elwell used three spots for illumination, one from overhead and two from the side. One No. 4 photoflood was used for fill-in.

A widely known photographic

"IF THE COMMISSION can proceed with new rate-increase hearings while its former order is pending, rate payers will be denied due process of law," Lee asserted.

Karl F. Oehler, counsel for Michigan Bell, contended that

the Commission must regulate telephone service as the facts existed. He said the Supreme Court twice had decided issues which cleared the way for hearings.

In October, the Commission granted Michigan Bell an interim increase of $8,217,000 a year.

The company now is asking that a further interim raise of $10,000,000 a year be granted while hearings proceed on the $20,400,000-increase petition.

Stieglitz Art Collection Goes To Fisk University

Nashville Globe
Nashville, Tenn.

One of the finest modern art collections in America including representative works of Paul Cezanne, Pablo Picasso, Diego Rivera, and Georgia O'Keeffe has been given to Fisk University. Formerly the property of the late Alfred Stieglitz of New York, celebrated American champion of 20th century art, the collection went to Fisk by the decision of the executrix of the will, Stieglitz' widow, Georgia O'Keeffe.

It was her feeling that some of the fine examples of art should be the possession of institutions that would have great difficulty in acquiring such treasures under ordinary circumstances and also that they should be available to persons who ordinarily could not have access to the fine galleries of New York. Five other institutions, including the Chicago Art League, will also receive portions of the total collection.

Dr. Charles S. Johnson, Fisk president, said that the bequest represented a "tremendous cultural contribution to Fisk, to Nashville, and to the South." Including more than 80 works of modern art, the collection will form the nucleus of a gallery planned at Fisk. Alfred Starr Nashville artist and art critic, termed the Stieglitz gift a "wonderful thing for both Fisk and Nashville," and said that the choice of Fisk as a depository for the Stieglitz collection has assured the school of further significant gifts from leading art collectors in this country.

4 1949 Illinois

LANGSTON Hughes

The Defender, Chicago, Ill.

(4)

Chicago's Southside Has Wealth Of Negro Talent In The Arts

As a center of cultural activities, Chicago' Negro Southside bids fair to take the play right away from Harlem. Things are going on there culturally speaking which make me, as a New Yorker, envious and jealous. Harlem's "Negro Renaissance" of the '20's seems to be happening all over in Chicago. There is an artistic ferment in the air.

Chicago has given the world some fine examples of Negro creative genius in the past, from its part in the development of jazz and boogie woogie to the sociological brilliance of Horace Cayton and St. Clair Drake, from the World War I poetry of Fenton Johnson to the contemporary poems of Margaret Walker, from the spoken drama of Theodore Ward to the dance drama of Katherine Dunham, from the distinguished journalism of Robert Abbott to the powerful fiction of Richard Wright. Now during and since World War II a whole young generation of talented dark folks has come into being on the South Side.

As fine a young woman poet as any in America is Gwendolyn Brooks whose "A STREET IN BRONZEVILLE," tiny little wartime volume that it was, created a literary sensation. Her forthcoming book, "Annie Allen," seems likely to receive even greater critical acclaim.

Sat. 6-25-49

Alden Bland, the novelist, Sylvester Watkins, the anthologist, Charles Enoch Wheeler, the poet, Era Bell Thompson of "American Daughter," Margaret Goss, both artist and children's writer, Alice Browning, and Charlemae Rollins all live on Chicago's South Side. (And Willard Motley of "Knock On Any Door" lives not too far away.) Until the war Arna Bontemps and the playwright, Theodore Ward lived there. Chicago has had a wealth of writers.

A small book about books, a revised edition of Charlemae Rollin's "We Build Together" has just been published by the National Council of Teachers of English, 211 West 68th St., Chicago. It is an excellent "Reader's Guide to Negro Life and Literature," listing and evaluating hundreds of books by or about Negroes, and with two splendid introductory essays by Mrs. Rollins on The Need for a Guide to Literature of Negro Life for Boys and Girls" and "Criteria for Judging Books About Negroes for Young People." This booklet is an invaluable addition to the libraries of all teachers, writers, and others interested in Negro life.

Margaret Cunningham is a new up-and-coming Southside poet of real talent. Robert Lucas is Negro America's best television writer, as well as working in radio. Richard Durham is one of the best dramatists of the airways in our group in the country. "Democracy, U.S.A." and currently his series of Negro biographies, "Destination Freedom" have received high praise as radio dramas of social and entertainment value. He has many listeners throughout the Middle West.

Sat. 6-25-49

More so than in Harlem, Chicago writers tend to work and study in groups, and to listen and learn from each other through discussion and criticisms. For a long time there was an excellent poetry class conducted by Mrs. Stark at the Southside Community Arts Center. Now there is a very good writing group in charge of Marjorie Peters at the Parkway Community House. There is also Writers Incorporated with several talented members.

E. Simms Campbell and Richmond Barthe lived for a time in Chicago and the painters, Charles Seebre and Charles White have only recently moved to New York. Probably the best known of contemporary young Negro artists in Chicago is Elozier Cortor who just received a Guggenheim Fellowship for painting in the West Indies. Other interesting young painters on the Southside are Ernest Alexander, Bernard Goss, and William Carter.

The finest group of Negro actors outside of New York or Hollywood live in Chicago. It is regrettable that, except for those taking part in Richard Durham's weekly radio show, their activities must be confined almost entirely to little theatre productions. The Southside has several little theatre groups, among them the Center Aisle Players, the Richard B. Harrison Players, the DuBois Theatre Guild directed by the lovely and talented Janice Kingslow, the Chicago Negro Art Theatre under William Nix, and the Skyloft Players (which I established) who have recently presented Sartre's existentialism to the Southside for the first time in a well-acted production of "No Exit."

Margaret Bonds, the gifted pianist and composer, hails from Chicago. Etta Moten still lives there, as does Theodore Charles Stone, the tenor. (But there is no more space to mention now its many other musical talents.) The Windy City can well be proud of the great existing and potential creative talent in the arts to be found among its citizens of Negro blood. They are giving artistic gifts of great value to America and the world.

Little known facts of Negro's California history told in Golden State lobby murals

Four hundred, 37 years of California history, in which Negroes played a part, are told in the colorful murals by Hale Woodruff and Charles Alston, unveiled last week at the home office building of Golden State Mutual Life Insurance co.

Research for the two 16-feet, five-inch by 9-feet, 3¼-inch composites, set in the imported Roman Tavertine marble walls of the building's lobby, was done by Miss Miriam Matthews, Los Angeles librarian, and Titus Alexander, for more than 50 years a resident here.

Events represented begin with the picture of Estevanico, Negro who accompanied the first European, Cabeza de Vaca, across the North American continent to California in 1527; they end with a representation of the three Golden State home offices which culminated in this one.

Among valiant pioneers was Jim Beckwourth, trailmaker, and discoverer of Beckwourth Pass, lowest point of entry to California through the northern Sierra- Nevada mountain range, and through which thousands poured during the Gold Rush.

Trailmakers, town-builders, miners and traders are shown. Trader, as well as high public official was William A. Leidesdorff, of Dutch and Negro parentage, who was a U. S. vice consul, prominent in social and political circles of California during the middle 19th century.

HELPED MAKE FLAG

Negroes helped fashion the first Golden Bear flag and helped raise it in the Sonoma revolt to make California an independent republic. Negro Californians also fought for the abolition of the slaves in the south and fought against California's own discrimination laws.

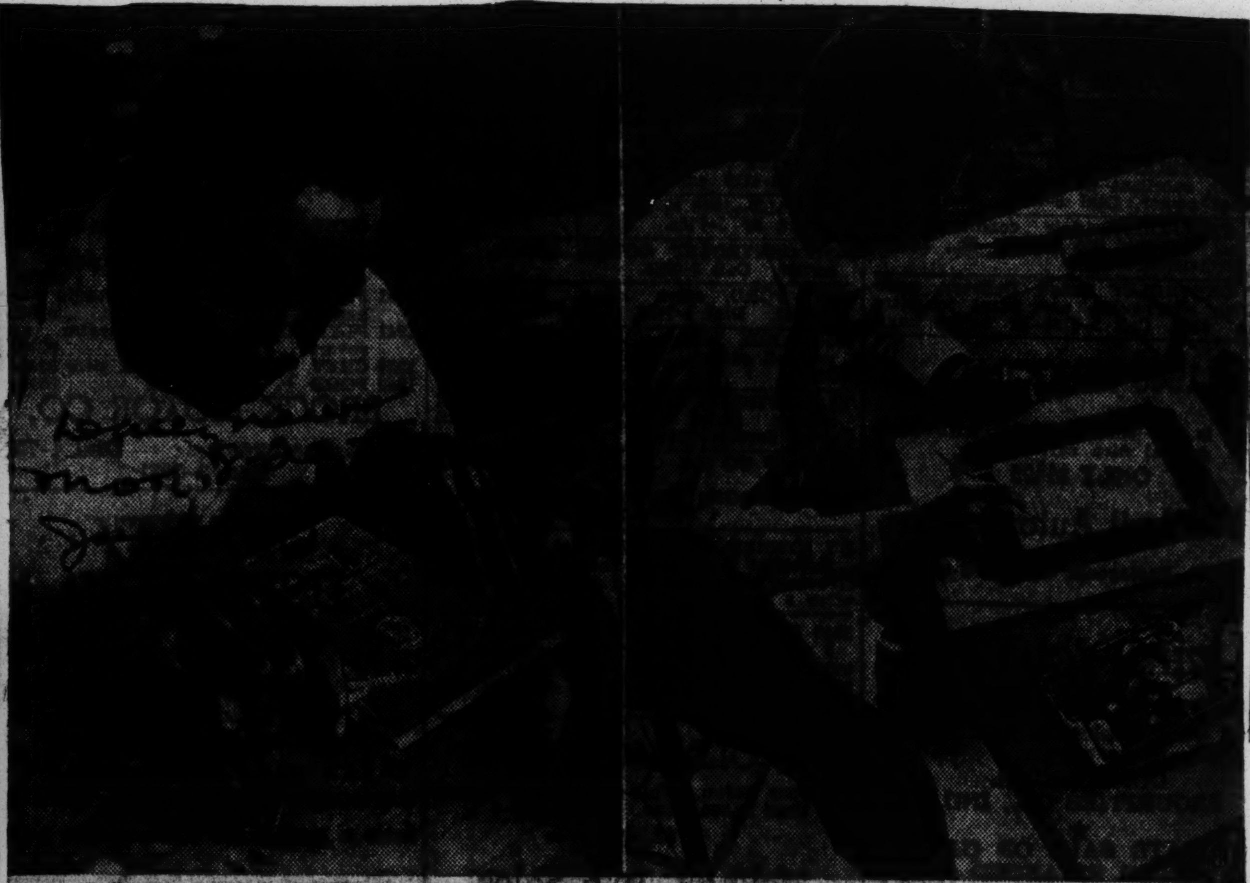
Foremost victory of the early fighters was the abolition of separate schools.

Foremost California foe of slavery was "Mammy" Mary Ellen Pleasant who gave $30,000 to buy rifles for John Brown's Harper's Ferry Raid and went south to help slaves escape from bondage.

Biddy Mason, the ex-slave, who crossed the desert to Los Angeles on foot, driving a herd of sheep behind a wagontrain, and who stayed to buy her freedom and amass property, including several downtown Los Angeles street corners, worth hundreds of thousands of dollars, is also represented.

The murals tell that Negroes rode the Pony Express; that Negro soldiers stood guard against hostile Indians when transcontinental railtracks were laid; and that Negro crews helped build Golden Gate bridge and Boulder Dam.

4 1951



A JOB FOR THE PRESIDENT—President Truman wanted a plaque for presentation to the person making the most outstanding contribution to employment of the handicapped, so he gave the job to students at the Institute for the Crippled and Disabled in New York City. Two of the four seriously handicapped men who spent three months designing and making it are seen hard at work on the trophy. At left, James Nunn, 32, an ex-infantryman crippled by a land mine in Germany, hand-carved the 22-carat gold Presidential Seal and engraved the sterling silver plate on which it's mounted. At right, Art Smith, 32, of Bronx, N. Y., crippled in one arm at birth, designed and executed the piece, including a five-color drawing of it. The trophy was presented to George E. Barr of Chicago under auspices of the President's Committee for National Employ the Physically Handicapped Week.

'Little Cripple' Legendary Sculptor of Ancient Brazil

BALTIMORE

Brazilian history has said little of Antonio Francisco Lisboa (1730-1814) and his great contribution to the culture of the New World, but the carvings, statuaries, pulpits, fountains, panels — some unfinished — in the proud sanctuaries and parks of Brazil tell an amazing story of the most representative artist of old Brazil.

Dr. Irene Diggs of the Morgan State College staff, writing in the Magazine of Art (outstanding art journal), after making a study of the legendary Aleijadinho or "The Little Cripple", as Lisboa was named, said:

"His highly personal work, crowning three centuries of colonial development and human slavery, may represent that of the only colonial artist whom Brazil can call truly national.

Of Mixed Blood

A mestizo (or mulatto), Lisboa was the son of a distinguished Portuguese architect and his colored slave, Isabel. It is believed that his great art was inspired partly by the social pathos of class and ethic prejudice.

Dr. Diggs wrote that "perhaps it was disease and wrath that unbalanced his lines, and indignation against discrimination that added drama and expression to his distorted figures.

"His production carries the stamp of his undisciplined individualism, his rebellion against slavish copying of Portuguese art, his resentment of caste and slavery, and the unidentified, torturing disease which transformed him into 'The Little Cripple.'

Stricken at 47

Lisboa was 47-years-of-age and fulfilling the contract for the Church of the Third Order of St. Francis of Asissi in Villa Rica (his birthplace, known today as Ouro Preto) when he became victim of the mysterious disease.

Ferreira Bretas, his first biographer said that Lisboa became transformed from a jovial, pleasure-loving man to a "fiercely rebellious, introspective, turbulent" being destined for 37 years of suffering.

In her final evaluation, Dr. Diggs maintained that:

"The 12 human figures, almost life size, on the Santuary of Our Good Lord Jesue of Matosinhos, Congonhas do Campo, bear the indelible stamp of Aleijadinho's own agony of caste and hope for freedom.

"Their expressive distortions, going far beyond imitation of Old World models, mirror the talent and torture of the isolated genius who created them."

N. Y. Corp Has Negro Artist

SYRACUSE, N. Y. — A [illegible]-year-old World War veteran, reportedly the first Negro to be employed as a commercial artist by a Binghampton, N. Y. advertising agency, figured in another precedent when he joined the staff of Warner's New York Corporation as a technical illustrator.

He is George F. Moore, an honorably discharged Army veteran, who served in the Asiatic-Pacific Area during World War II.

A native of Binghampton, Moore was educated in the public schools of that city and received his professional training in art at Boston's New England School of Art.

[illegible]ain Name Art School F[illegible]lty

NEW YORK. — (ANP)—Charles H. "Spinky" Alston, well known Negro artist, is agained named as an instructor on the staff of the Art Students League for the coming season. One of Alston's best known works is the mural of the Golden State Insurance Company of Los Angeles, one half of which he did. Hale Woodruff did the other portion.

Artist Again Named To Art School Faculty

NEW YORK —(ANP)— Charles H. "Spinky" Alston, well known Negro artist is again named as an instructor on the staff of the Art Students League for the coming season. One of Alston's best known works is the mural of the Golden State Insurance Company of Los Angeles, one half of which he did. Hale Woodruff did the other portion.

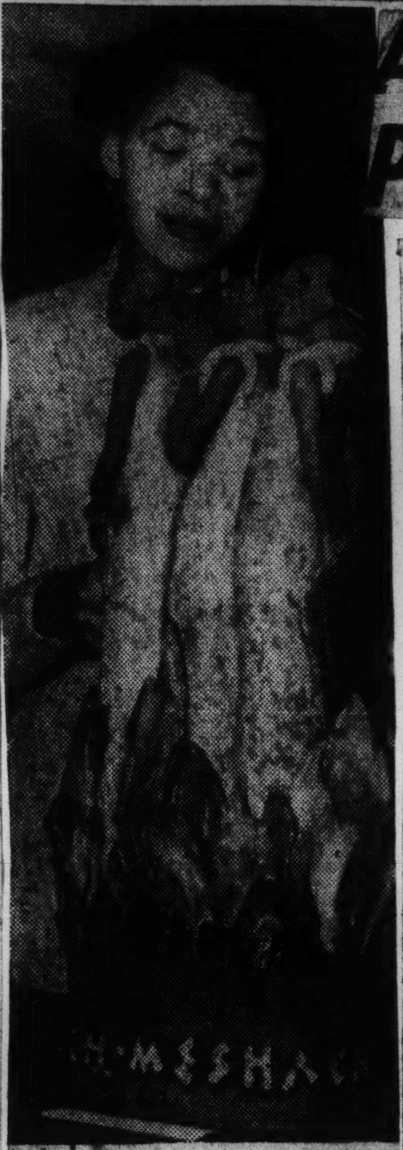
DUNCANSON, great Negro artist, born in N. Y. State in [illegible], is paid deserved, overdue and beautiful tribute in the October [illegible] America magazine ([illegible] Andrew Street, Springfield, Mass., $1.50). The entire issue, edited by Howard University's James A. Porter, is devoted to this genius who helped make Cincinnati famous. Many beautiful reproductions of his work. Well worth owning and keeping.

America's Most Fascinating Women

Mrs. Beulah Woodard, Los Angeles, Calif. mask hobbyist, has shown her collection of masks in schools and museums throughout the country.

An aptitude for sculpture plus a more casual interest in anthropology led to her learning mask making in order to reproduce inexpensively the heads of warriors, medicine men, and women of early African days.

She wanted these proud primitive people to be understood outside of their native Africa. Her works are authentic reproductions, and her mediums vary from clay to chamois skin.



Staff Photo—Tom Aldre

ART EXHIBIT—Irene Parker looks at Viktor Schreckengost's Shadrach, Meshach, Abed-Nego, one of the nine pieces of sculpture which the Metropolitan Museum of Art in New York City loaned to Atlanta University along with 32 famous paintings. The exhibit opened Sunday and will be open to the public from 2 p. m. until 5 p. m. daily except Saturday in the school's Trevor Arnett Library until mid-December.

Artist Who Never Took A Lesson Paints Her Way To Joy And Fame

JERSEY CITY — Mrs. Leah Greer, fast-becoming one of the country's top artists, says she never had professional training or attended any art schools—in fact, she never touched a paint brush until 1942.

As a girl in Dallas, Texas, Mrs. Greer never gave a passing thought to the field of art, but dreamed of the day she'd become a secretary.

The modest Mrs. Greer, who had her fling at being a secretary with the Office of Dependency Benefit, now spends many hours each day painting in her living-room studio in the Booker T. Washington housing project here.

After two years of study at Bishop college in Marshall, Texas, Mrs. Greer took a business course, took a federal examination and found herself accepted for a secretarial post in the Office of Dependency Benefit in Washington. The office was transferred to Newark in 1942 and Mrs. Greer came to Jersey City to live.

Chancing upon a group of artists who were engaged in painting murals for decorating the walls of the building in which she worked, the secretary was fascinated with their work and said to herself: "I can paint like that."

Mrs. Greer decided she'd like to try her hand at the art and contacted General Gilbert, who was in charge of the project, requesting permission to join the artists group.

The neophyte painter's first work gained favor with the General and she was allowed to continue her work. After a few months, in order to devote more time to painting, Mrs. Greer resigned her position with the government.

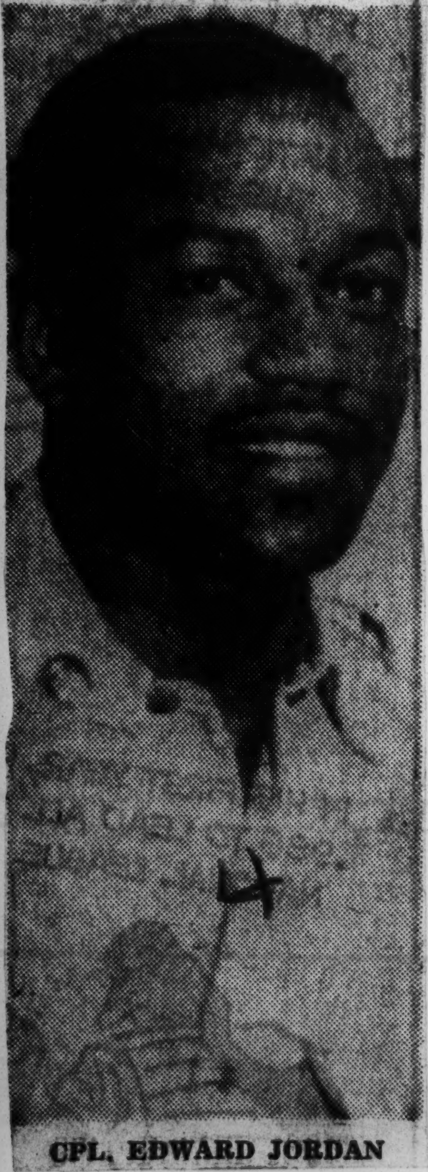
Mrs. Greer's sudden decision to paint has paid off. She has won plaudits from top art critics and her oil paintings have been placed in exhibits. Some of her paintings hang in the Newark Art Museum.

GI Artist Winning Fame As A Sculptor

FORT CAMPBELL, Ky.—A soldier-artist who is fast winning fame is Cpl. Edward Jordan, of the 95th Infantry Battalion at Fort Campbell.

He has been notified that his prize-winning sculpture, "Trichinosis," is being exhibited over-time at the fifth six-state Sculptor show at the Walker Art center in Minneapolis, Minn

"Trichinosis" was Jordan's partial fulfillment for a thesis for his masters degree at the



CPL. EDWARD JORDAN

University of Iowa in 1949. It also won an award at the time Yesuo Kuniyoshi, internationally known contemporary Japanese-American painter, was at Iowa.

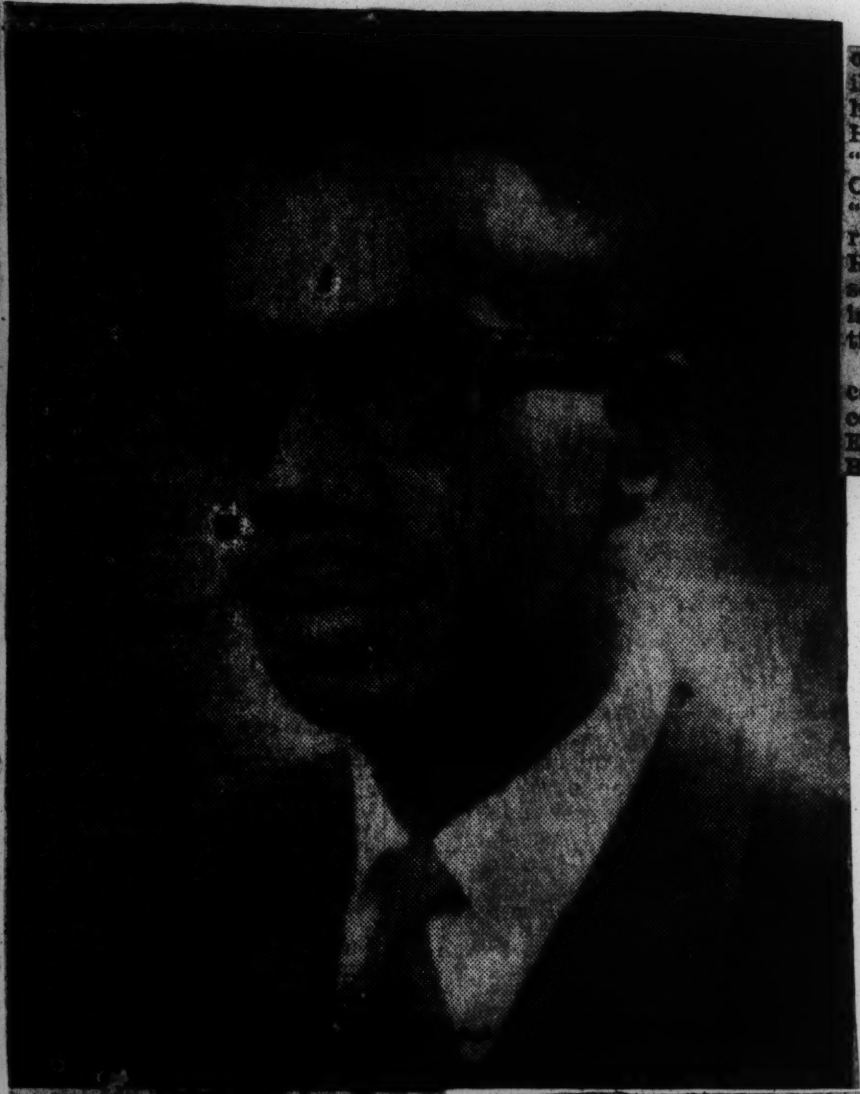
The work was put on exhibit at the Sculptor show, which was held from June 24 to September 2. However, "Trichinosis" was so well liked that it is being kept until the 23rd of September.

Last year Jordan won the Edward B. Alford award for the best object of sculpture entered in the ninth Annual Atlanta Art exhibit sponsored by Atlanta university.

Prior to entering the army last November, Jordan was head of the Art department at Claflin university and part-time instructor of art at State A. & M. college in Orangeburg, S.C.

Her Work Now Being Shown at Dupont Gallery

Pictured in her studio at 1220 Quincy St., NE, is Miss Lois M. Jones, well-known Washington artist who has a one-woman show of 19 paintings now on display in the gallery of the Dupont Theatre at 1332 Connecticut Ave. NW. Associate professor of design at Howard University, Miss Jones also conducts with Mlle. Celine Tabary classes for adults and children at the studio on Quincy St., Washington.



LEAVES ON EXTENDED TOUR— Vertis C. Hayes, prominent young artist and businessman, left Memphis last week on a tour which will eventually take him to Mexico City. Accompanying him is Euless T. Hunt, long time student of Hayes' and Acting Director of the Hayes Academy of Art. Mr. Hunt will go as far as Los Angeles, where Mr. Hayes has been invited to present some of his (Hayes') paintings in exhibition. From Los Angeles Hunt will return to Memphis to continue direction of the Hayes Academy.

Mr. Hayes came to Memphis in 1940 as Director of WPA Art Project. At the invitation of Dr. Frank Sweeney, then president of LeMoyne College, he set up an Art Department at LeMoyne and nurtured it into one of the most outstanding in any of our southern schools. In 1947, Mr. Hayes took a leave of absence from LeMoyne to rest and study, but instead found himself establishing The Hayes Academy of Art, which has been cited as one of the best schools of its kind in the country. Following the establishment of his art school, Mr. Hayes ventured into business and opened the classy Eldorado Five and Ten in the new Riverside Subdivision. Still later, he opened the Hayes Ceramics Studio where several people are employed in the manufacture of lamps, vases, toys and other commodities. He says that he feels that his "vacation" has been postponed long enough so this time he is really going to "take it easy for awhile."

Mr. Hayes is traveling in an ultra modern trailer which he leased for the occasion. Trailer facilities include twin beds, a refrigerator, radio, reading lamps, electric stove, and most of the other comforts one ordinarily expects to enjoy only at home. From Los Angeles he will travel leisurely down the coast to San Diego. From there he will go directly to Mexico City where an art colony is maintained by Diego Rivers, the celebrated mural painter. Hayes expects to spend an indefinite length of time at the colony, observing Rivera's techniques and illustrating two books for which he has been commissioned. (Among Hayes' own outstanding works are "The Carver Mural" at Jackson College, Jackson, Mississippi, and "Pursuit of Happiness," a huge mural in the Harlem Hospital Nurses Home in New York City. He has also several local murals, among them is a panel at the Metropolitan Baptist Church.)

Mrs. Hayes, the popular young contralto wife of the artist, will continue her studies at the New England Conservatory of Music in Boston.

Tenth Annual Affair

Atlanta U. Art Exhibit On April 1

ATLANTA — Atlanta University has announced the rules for the annual exhibition of paintings, sculpture and prints by Negro artists which will open for the tenth successive year on Sunday, April 1, in the Exhibition Gallery of the Trevor Arnett Library.

For the eleven best art works entered, there will be $1,400 in prize money available as purchase awards. The prizes are for oil paintings or tempera; water colors, pastels or gouache; sculpture in wood, stone, plaster or bronze; and prints in the form of lithographs, wood or linoleum block, etchings, silk screen or pen or pencil drawings.

ORIGINALS ONLY

One of the stipulations for entrants is that only original paintings, sculpture and prints will be eligible for the exhibition. Artists who work in oil may compete for the landscape prize of $250 or for the best portrait or figure painting for which there is an award of $300. There is also available in the oils a first award of $150 for any subject, and a second award of $100 which will be selected by popular ballot.

In the water colors, there is a first award of $125 and a second award of $75. The two prizes in sculpture are for $250 and $100 respectively, and in the graphic arts the three prizes are for $25, $15 and $10.

DEADLINE MARCH 10

Entry blanks must be received by the Art Exhibition Committee by March 10, and all art work to be considered for awards must be received by March 15. All of the prize-winning art works will become a part of the Atlanta University collection which is regarded by art critics as one of the most important of its kind in the country.

The Atlanta University exhibitions, initiated in 1943, have received nation-wide attention and acclaim, both for the caliber of painting that has been shown as well as for the encouragement of Negro artists to achieve as high a standard of work as possible.

Countee Works To Inspire Young People In Art

NEW YORK — (ANP) — Artist Samuel A. Countee has begun a [illegible] people in the field of art in New York.

His inspiration, he says, comes from the slogan of the Association for the Study of Negro Life and History. "Let's have Negro history 52 weeks a year.

During Negro history week last month he gave illustrated art talks in connection with showings of his own paintings. Since then, however, he has continued this program with other talks.

At the Afro-Arts Bazaar, 7 W. 125th Street, he has established a gallery and fine arts school. He also is offering free classes in sketching and drawing to children and teen agers as a community project.

Through these actions, Countee believes, great talents will be discovered.

Motley Gets Art Award

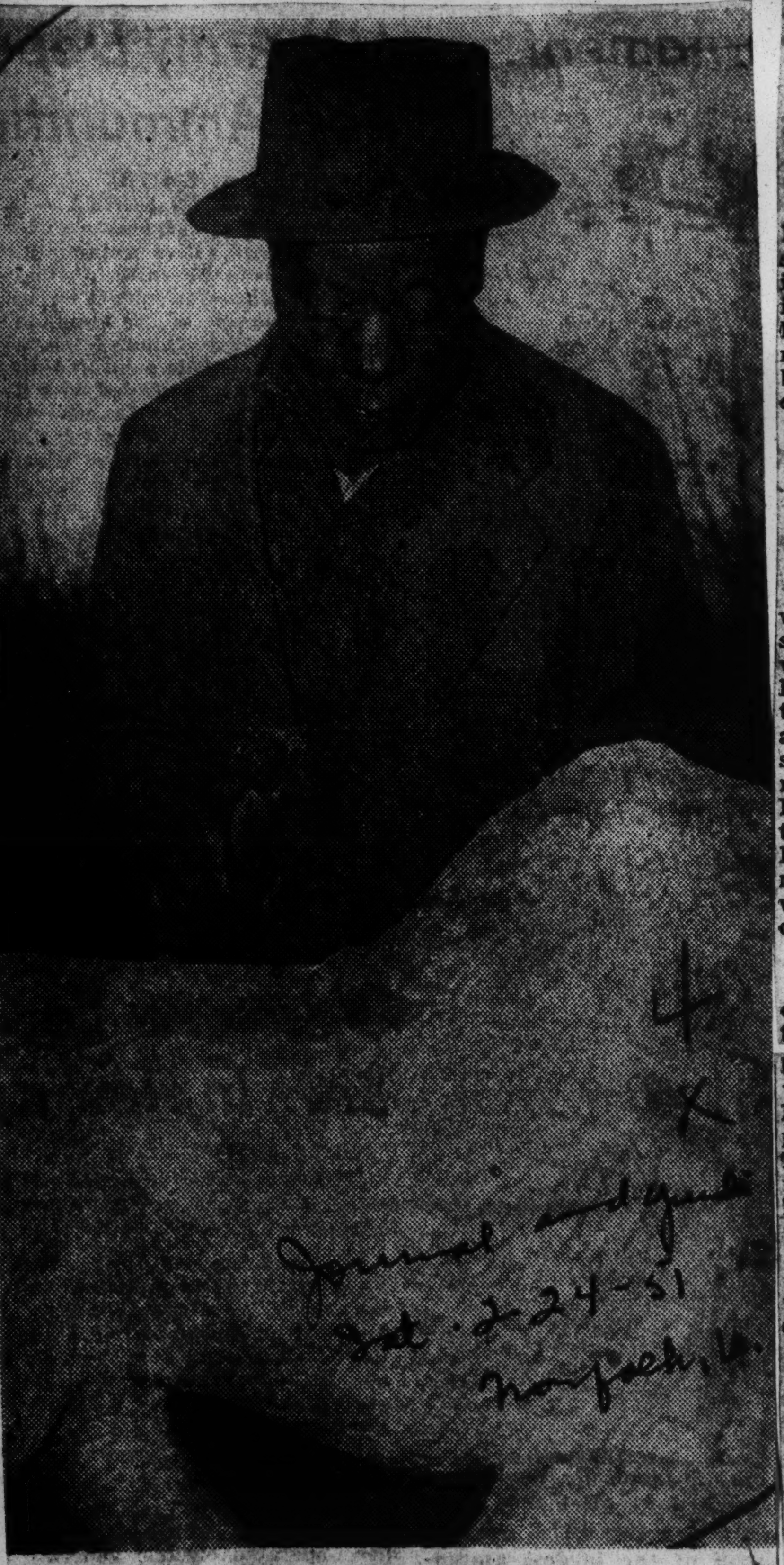
PHILADELPHIA. — (ANP) — Willard Motley, author of the dynamic novel, "Knock On Any Door", was presented one of the "Salute to The Arts" awards Thursday night by the Philadelphia Fellowship commission at a well-attended dinner at the Bellevue Stratford hotel.

Motley was introduced by Nigel O. C. Wolff, first vice-president of the International Institute of Philadelphia. Wolff also made the presentation to the famous writer.

Motley's contribution to the arts was quoted and described as "you build communities worthy of men made in the image of God"

A second book by the Chicago writer is just off the presses. The title is "We Fished All Night." The story deals with the loves of three men before and after World War two. The setting is one infested with the political stench of the western city.

Motley is a native Chicagoan. He is a former radio script writer, traveler and adventurer. During his high school days he stood out as the "little iron man" as a football and baseball player.



WILLIAM EDMONDSON

Prominent Sculptor Gets Last Rites In Nashville

NASHVILLE, Tenn. — William Edmondson, an aged "primitive" sculptor, whose work brought him international acclaim, was buried in Nashville Feb. 10. He died at his home here following an illness of five months. His death brought to a close a remarkable career as a sculptor.

He began his stone-cutting in 1934, when he declared God appeared at the head of the bed and "talked to me like a natural man," instructing him to make chisels and other sculptoring tools.

In an interview some years ago with newspapermen, Mr. Edmondson said, "I was out in the driveway with some old pieces of limestone when I heard a voice telling me to pick up my tools and start to work on a tombstone. Looked up in the sky and right there in the noon daylight He hung a tombstone out for me to make." From tombstones, Mr. Edmondson went on to make human figures, squatty angels and wierd, unbelievable creatures he called only "varmints."

* * *

HIS UNUSUAL AND bizarre creations attracted local art enthusiasts to the extent that he was honored with a one-man show in the Museum of Modern Art in New York, and his work was displayed in Paris in 1938 in an exhibit of "Three Centuries of Art in the United States." Thirty of his pieces were shown at Nashville Art Gallery in 1941. Today in his yard at 1434 14th avenue, south, can be seen pieces of his workmanship-creations for which he gave credit to God.

Services for the talented sculptor were conducted by two South Nashville ministers, the Revs. W. M. Kilcrease and Oliver Barbee.

Survivors are six nieces, Mrs. Mattie Booker, Indianapolis, Ind.; Mrs. Josephine Barnes Johnson, Boston; Mrs. Mary Johnson Seymore, Chicago, Ill.; Mrs. Mattie L. Reams, Nashville, Tenn.; Mrs. Alber H. Washington, Minneapolis, Minn.; and Miss Sarah Edmonson, of Nashville; seven nephews, Elder Richard, Jesse, James, Robert, James Orange, Kater and George Edmondson; three sisters-in-law, Madams Hattie, Nancy and Addie Edmondson; and two cousins, Mrs. Lera Driggins and Mrs. Nora Johnson.

Burial services were held at Mt. Arat cemetery.

New Yorkers Win High Art Awards

ATLANTA—Merton D. Simpson, Hale A. Woodruff, William E. Artis and Charles White were named winners of high awards at Atlanta University's 10th annual Exhibition of Paintings, Sculpture and Prints which opened April 1 in the Exhibition Gallery on the Atlanta University campus The exhibit will extend through April 29, and the speaker April 1 was Cyrus L. Baldridge, N.Y. artist and author.

Simpson who lives in Brooklyn, NY. won the John Hope Landscape Award of $250 for his "Landscape Symphony", an abstract; Woodruff a Greenwich villager now teaching at New York University, won the $150 Atlanta University Award in Oils for "The Yellow Bird".

Artis of Syracuse, N.Y. won the first Atlanta University Sculpture Award of $250 for his crouching figure carved in stone, "The Quiet One"; and White of New York City captured the top award of $25 in the graphic arts for his lithograph, "John Brown".

Best Figure Painting

Award of $300 for the best figure painting was won by Walter A. Simon of Virginia State College faculty, for his work, "String Dance." In water colors, Donald H. Roberts of Washington, won the first Atlanta University Award of $125 and Gladys W. Renwick of Lincoln University (Pennsylvania) won the second award of $75.

Other winners were:

Charles W. Stallings in Baltimore, who won a sculpture prize of $100 for a wood carving; Charles W. Enoch Jr., of Cincinnati, who won an award of $15 in the graphic arts for a lithograph, and John Wilson of Roxbury, Mass., who received an award of $10 in the graphic arts for a lithograph.

Those who received special mention are:

George C. Ford of Brooklyn, N.Y. Constance Howard of New York City, Frank G. West Jr. of Washington, Hayward L. Oubre, Jr., of Montgomery, Ala.; and Melvin Tapley of Peekskill, NY.

Noted artists whose works are included in the exhibit are:

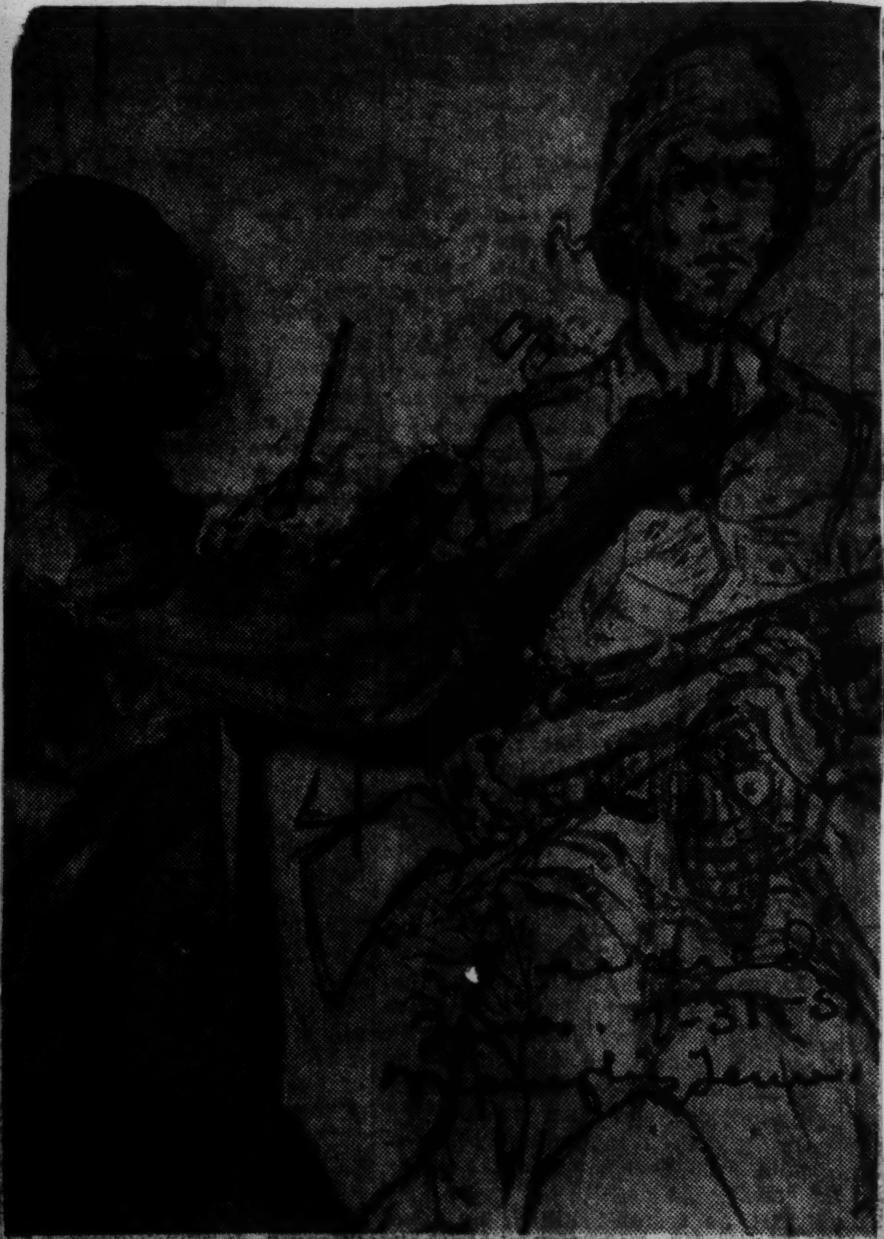
Frank Alston of Washington; Eugene J. Brown of Langston; Calvin Burnett of Cambridge, Mass; Reuben Burrell of Brooklyn, N.Y.; Claude Clark of Talladega, Ala.; Albert E. Daniel of St Thomas, Virgin Islands; James D. Parks of Jefferson City, Mo.; Irvin St. Clair of Washington; Eugene Grigsby of Phoenix, Ariz.; Lois Jones of Washington; Elizabeth Catlett of Washington; and Vicki Crook of Berkeley, Calif.

Claude Clark Exhibits Art

PHILADELPHIA — Paintings of rural Puerto Rico by Claude Clark, well known artist of Talladega College, are on exhibit at the Wharton Center, Philadelphia.

Among the 34 compositions Clark painted during a two-month stay there last summer, are landscapes, tropical fruits, and other varieties.

The artist, born in Georgia studied on scholarships at the Philadelphia Museum School of Industrial Art and the Barnes Foundation. He taught art in the Philadelphia public schools three years before going to head the art department at Talladega College in 1948. His trip to the Caribbean was sponsored jointly by the Carnegie Fund and Talladega College.



CORPORAL JAMES H. MALONE of Fort Jackson, S. C., is working on a large representative picture of an infantryman in combat for post headquarters on assignment from Major General Harry J. Collins, commander of Fort Jackson and the 8th Infantry Division. The completed canvass, composed of two pieces of canvass, spliced together, will be over seven feet wide and nine feet high. Third Army Headquarters at Fort McPherson, Ga., has announced that all six pictures entered in the Third Army Art Contest by Malone, who won first place in all categories in the Fort Jackson Art Contest, have been chosen for competition in the All-Army Art Contest in Washington.—(U. S. Army Photo).

Negro Corporal's Paintings To Enter D. C. Art Contest

FORT JACKSON, S. C.—All six paintings by Corporal James H. Malone of Fort Jackson, S. ., entered in the Third Army Art Contest have been chosen to be forwarded to Washington for the All-Army Art Contest.

Judged by Atlanta art critics in a contest held at Fort McPherson, Ga., July 7, the results were recently announced by Third Army Headquarters. Corporal Malone had won first place in all categories in the Fort Jackson Art Contest April 18.

Impressed with the soldier's talent, Major General Harry J. Collins, commander of Fort Jackson and the 8th Infantry Division, has given him an assignment for a large painting at post headquarters.

The completed canvass, a representative picture of an infantryman in combat, will be over seven feet wide and nine feet high.

watercolor painting to pencil and ink drawing. Largely self taught, he first received recognition in 1948 when he won a poster contest sponsored by the Atlanta Crime Prevention Association. The next year he captured first prize in the Atlanta University Art Contest and was also a winner in the George H. Clapp National Art Contest. His pictures have been exhibited in the Pittsburg (Penna.) Art Gallery and in Europe.

Currently assigned to Special Services with the 3431 Area Service Unit at Fort Jackson, Corporal Malone has done extensive art work on recreational facilities. He recently returned from the 8th Division Leave Center at Myrtle Beach, S. C., where he did murals in the recreational hall and spot decorations.

A versatile artist, Malone works in techniques varying from oil and in the mess hall and in the general's quarters.

During his off duty time, the artist has also contributed four paintings to the Harden and Taylor Street USO in Columbia, S. C.

Corporal Malone's only formal training was in art classes in high school and in one year of college. A native of Atlanta, Ga., he is the son of Mr. and Mrs. Ralph Malone who now live on Route 1, Austell, Ga.

The soldier was a staff member of the school papers of Atlanta's Booker T. Washington High School, from which he graduated in 1949, and of Morehouse College, which he attended for one year before enlisting in the Army September 1950.

Prize Painting for Charity

Elton C. Fax, Baltimore-born illustrator and art instructor contributes one of his prized color illustrations to be raffled off at the annual benefit party and show which will be given by The Continentals at the Waldorf Astoria Hotel, Oct. 5 at 10 p.m. The painting is being accepted by Mrs. Marie B. Poston, founder and honorary president of the organization which sponsors Christmas parties for underprivileged children of the Virgin Islands and Metropolitan New York City.

By John Daly—The Washington Post

By day William S. Noisette of 1935 Bennett pl. ne. is a receptionist for FBI Chief J. Edgar Hoover, but by night and on his days off he's an artist. For his studio he uses his dining room, for he says he'd rather paint than eat anyhow.

FBI Receptionist to Exhibit His Paintings

William S. Noisette leaned back against the banister in his home and surveyed three walls covered with paintings.

"You know," he said, "if I had to decide which I was going to do, paint or eat, I guess I'd paint."

Fortunately Noisette has never been forced to make the choice, for he has worked as receptionist for J. Edgar Hoover for the past 25 years.

But he paints in his free time—on vacations and in those few hours before bedtime when the neighborhood kids gather on the front porch and watch through the windows as he bends over his palette.

The result of all his enthusiasm—nurtured in his youth in North Carolina by a fond mother who used to commend him for his sidewalk chalk drawings—will be shown at the Phyllis Wheatley Y. W. C. A. at 901 Rhode Island ave. nw. for the week beginning Saturday at 8 p. m.

This is his seventeenth exhibit. They began in 1934 when Mrs. Julia West Hamilton president of the Y. W. C. A. saw some of landscapes and animal scenes. She suggested they merited showing. Since then each year, William Noisette, trying to be casual about the most important week of his life, has sketched painted, framed and finally hung his offerings at the Y. W. C. A.

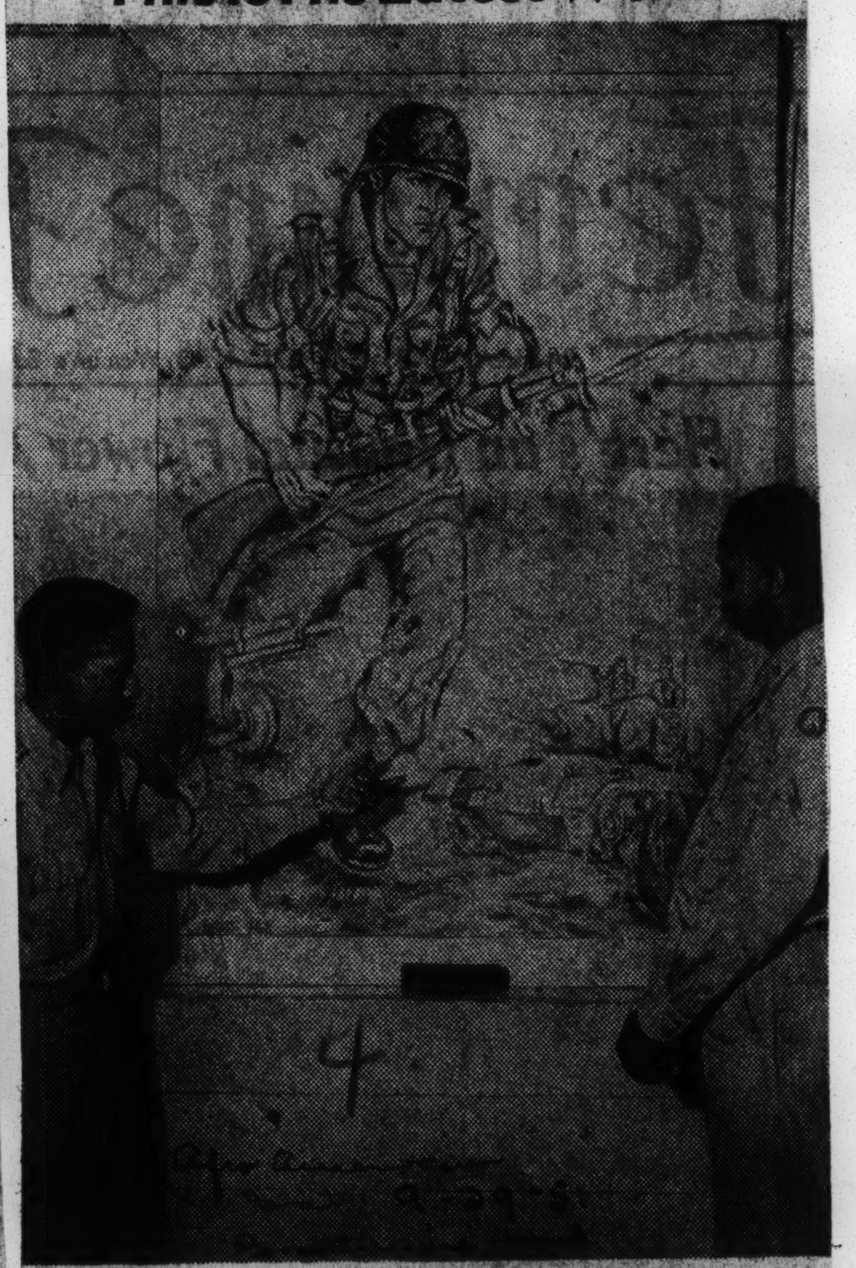
Here, year after year, his friends, including J. Edgar Hoover, have gathered, and encouraged the hobby that pays for itself in picture sales.

Noisette specializes in landscapes done in oils. The trees and houses he pictures are the same that surround his home at 1935 Bennett pl. ne. or are found in Rock Creek Park.

His oceans and deserts are products of his imagination. Some day he'd like to travel West to see if a desert really looks like the ones in his paintings.

This year he will show 18 pictures. Then, despite the protests of his wife ("he always sells the ones I like best") he'll sell them and start preparing next year's exhibit.

This Is His Latest Work



Cpl. James H. Malone, Atlanta, Ga., shows his latest painting to Second Lt. James T. Withers, Charlotte, N.C., at the post headquarters of Ft. Jackson, S.C. where both are stationed. The soldier-artist has had six of his original paintings accepted by the Army for a world-wide contest and has had some of his paintings exhibited in Europe.

Hale Woodruff Guest Is Speaker On Radio Broadcast

NEW YORK — Hale Woodruff, noted American artist, will talk on opportunities in art this Sunday, February 4, on the Negro College Choirs program presented by the American Broadcasting Co. Mr. Woodruff, an associate professor of art, New York University, will be radio guest of the United Negro College Fund and the National Urban League on their Sunday ABC radio series. Professor Robert Iglehart, chairman, New York University Department of Art Education, and Abraham Chanin of the Museum of Modern Art, will join Mr. Woodruff in discussing opportunities in art.

RECEIVED HARMON AWARD

Mr. Woodruff is known for his contemporary paintings, which are owned by museums throughout the country. He recently completed the celebrated murals in the Golden State Life Insurance Company Building, at Los Angeles, California. Since winning a Harmon Award in 1926, Woodruff has been a ceaseless experimenter in techniques. He has painted still lifes, landscapes, portraits, experimenting all the while in formal and have gained for him national recognition in the field of art.

Mr. Woodruff studied at the Herron Institute in Indianapolis, then went on to Paris to further his study in modern techniques. He later returned to the United States and became head of the Department and Professor of Art at Atlanta University, Atlanta, Georgia.

Richard Barthe Gives Up Sculpture For Painting

Moves From New York To Jamaica

NEW YORK.—Richmond Barthe, the talented young sculptor of New York, is giving up sculpture in order to devote his time entirely to painting, which is what he has always wanted to do.

He is on his way to Jamaica, B.W.I., where he will make his home from now on. Two years ago he bought a 2½ acre tract on an eminence, overlooking the Caribbean Sea, three miles from Ocho Rios, on the North shore of the island.

Already standing on the land was an old Jamaica residence which he has had remodeled and enlarged. It is called "Iolaus" after the friend of Hercules who aided him with his labors and whose name has become synonymous with friendship. Barthe's studio will be built near the house, at the highest point on the hill, which rises from Fern Gully far below.

The story of his rise to fame as a sculptor, despite his original ambition to become a painter, begins with 1924, when he was sent to the Art Institute in Chicago by Father Kane of the Blessed Sacrament parish in New Orleans, to study painting. He had been painting since early childhood and in 1924 Father Kane saw some of his work and thought he had been benefiting from art schooling. But when he learned that Barthe had been working entirely without instruction he arranged to send him to the institute, where he specialized in painting for four years.

He also studied privately under Charles Schroeder. During the last year he was in school, 1928, he modeled two heads of friends just as an experiment and the heads when exhibited at the Chicago Women's Club received critical praise. As a result he was commissioned to do the bust of Toussaint L'Ouverture for the Lake County Children's Home, Gary, Ind.

Then Barthe was offered a one-man show at the Chicago Women's Club. After finishing school in 1928 he came to New York, worked for a year, and did enough sculpture and drawing for the promised one-man show in Chicago, which was held in 1930. As a result, he was awarded the Rosenwald Fellowship.

Since 1930 he has been so busy with sculpture that he has had no opportunity to paint. But he always hoped, when he had made enough money in sculpture, to have the opportunity and freedom to settle down and return to painting.

In 1947 he went to Jamaica on a visit at the invitation of Mrs. Robert Lehman of New York, who has a house in Ocho Rios. He fell in love with the island, its people and its beauty, and decided that Jamaica was where he wanted to make his home.

In 1949 he was commissioned by the government of Haiti to do two monuments—one of Toussaint L'Ouverture and the second of General Dessalines. These made it possible for him to buy a home, and it was in that year that he purchased the property he now owns at Colegate, near Ocho Rios. In this way his dream of 20 years ago is coming true, for now he will be able to concentrate on creative work in painting, his lifetime ambition.

His sculptures have been exhibited at the Whitney Museum, the Museum of Modern Art and the Metropolitan Museum, all in New York City; the Century of Progress, Chicago; the Dallas, Baltimore, and Brooklyn Museums, and in many other museums, art galleries, and over ninety exhibitions, here and in many foreign countries. He designed the bust of Booker T. Washington which stands in the Hall of Fame.

He has won fame among his fellow Roman Catholics because of his life-size figure of Christ and other religious sculptures.

Famed Untutored Artist

'Divinely' Inspired Sculptor Is Buried

NASHVILLE—William Edmondson, the stonecutter and self-taught sculptor whose work has been exhibited in New York and Paris, died last week at his home on Fourteenth Avenue, South.

Services for the aged man, who never knew exactly how old he was, were held at his home and burial was in Mount Ararat Cemetery.

Mr. Edmondson's death brought to a close almost twenty years of sculpturing which he insisted was divinely inspired. His crude stone chisels wrought figures which were exhibited in a one-man show by the Museum of Modern Art in New York in 1937.

His art career began in 1934 when Edmondson said the Almighty appeared at the head of his bed and "talked to me like a natural man." Another time, he said, God advised him:

"I heard a voice telling me to pick up my tools and start to work on a tombstone," he said. "I looked up in the sky and right there in the noon daylight He hung a tombstone out for me to make."

Edmondson never knew exactly how old he was, turned out figures exhibited in New York, and in 1938 his work was included in an exhibition in Paris, entitled, "Three centuries of Art in the United States." Nashville honored him in 1941 with a one-man show.

Edmondson insisted he was divinely inspired. He said:

"I heard a voice telling me to pick up my tools and start to work on a tombstone. I looked up in the sky and right there in the noon daylight he hung a tombstone out for me to make."

Edmondson said he was born of "foreparents who was Edmondson and Compton slaves, but how old I is got burnt up." He explained the family Bible was burned years ago.

His work was simple—frock-coated preachers, chunky angels, birds and strange, dragon-like "varmints." Critics and professional artists said his sculpture showed "a mastery of simple design executed with power and imagination."

"But," said Edmondson when told of the attention his work had aroused, "I didn't know I was no artist till them folks came and told me I was."

Aged Stonecutter Who Was Hailed As Artist, Dies

NASHVILLE NEGRO SAID GOD "TALKED TO ME LIKE NATURAL MAN"

NASHVILLE, Tenn., Feb. 8 (UP). An aged Negro stonecutter, whose crude tools wrought figures praised throughout the world of art after "God talked to me like a natural man," died here Wednesday.

Funeral services for the self-taught sculptor, William Edmondson, will be held here tomorrow. Burial will be in Mount Ararat Cemetery.

Edmondson, who never knew ex-

White's Works On Exhibition In Manhattan

NEW YORK — An impressive group of paintings by Charles White, outstanding young artist, will be shown at New York's ACA Gallery, 61 East Fifty-seventh Street, beginning on Lincoln's birthday. "Negro Women" has been chosen by Mr. White as the theme of his exhibit, his third one-man show.

Mr. White's works have demonstrated his marked interest in social problems. Such portrayals as "The [illegible]," "The Ingram Family," and Harriet Tubman," are evidences of this interest. His current exhibit approaches the problems of Negro women, whom he feels, "deserves a great deal more recognition for the never-ending sacrifices they have made and the continuing leadership they have given in the struggles of the Negro people for full equality." This is the first time any artist has devoted a complete show to this theme.

Last year, Mr. White's show inaugurated Negro History Week activities and with the proceeds from the exhibit he established a scholarship fund through the Committee for the Negro in the Arts.

Mr. White was born in Chicago thirty-two years ago. His paintings have been exhibited at the American Negro Exposition in Chicago, at Howard University, the Library of Congress, and in addition other American museums and in Paris and Prague.

Four High Awards Presented At Atlanta U. Art Exhibition

ATLANTA. — Merton D. Simpson, Hale A. Woodruff, William E. Artis and Charles White all now residing in the state of New York were named winners of high awards at Atlanta University's Tenth Annual Exhibition of Paintings, Sculpture and Prints by Negro Artists which opened to the public April 1 in the Exhibition Gallery on the Atlanta University campus.

Simpson who lives in Brooklyn, won the choice John Hope Landscape Award of $250 for his "Landscape Symphony," an abstract; Woodruff, a greenwich villager now teaching at New York University, won the $150 Atlanta University Award in oils (any subject) for "The Yellow Bird"; Artis of Syracuse was adjudged winner of the First Atlanta University Sculpture Award of $250 for his crouching figure carved in stone which he calls "The Quiet One"; and White who resides in New York City captured the top award of $25 in the graphic arts for his lithograph, "John Brown."

Largest cash award of $300 for the best figure painting in the show was won by Walter A. Simon of Petersburg, Virginia, for his work, "String Dance." Simon, like Woodruff, has formerly taught at Atlanta University but is now on the faculty of Virginia State College.

In the water colors, Donald H. Roberts of Washington, D. C., won the first Atlanta University Award of $125 for his painting, "Peace, It's Wonderful"; and Gladys Williams Renwick of Lincoln Unversity (Pennsylvania) won the second award of $75 for her painting titled "Kirks Mill."

Other winners were Charles W. Stallings in Baltimore, Maryland, who won a Sculpture prize of $100 for his wood carving "Tragic Figure"; Charles W. Enoch, Jr., of Cincinnati, who won an award of $15 in the graphic arts for a lithograph, "The Combo"; and John Wilson of Roxbury, Massachusetts, who received an award of $10 in the graphic arts for a lithograph which he called "Trabajador."

Those who received special mention in the show are (Oils), George C. Ford of Brooklyn, New York, for his painting, "Consolation"; (Landscapes) Constance Howard of New York City for "Dusk"; (Water Colors), Frank G. West, Jr., of Washington, D.C., for "Serenade"; (Sculpture), Hayward L. Oubre, Jr., of Montgomery, Alabama, for "Mother and Child"; and (in the Graphic Arts), Melvin Tapley of Peekskill, New York, for a pencil drawing, "Four Horsemen."

Among the noted artists whose works are included in the exhibit are Frank Alston of Washington, D. C.: Eugene Jesse Brown of Langston, Oklahoma; Calvin Burnett of Cambridge, Mass.; Reuben Burrell of Brooklyn, New York; Claude Clark of Talladega, Alabama; Albert E. Daniel of St. Thomas, Virgin Islands; James D. Parks of Jefferson City, Mo.; Irvin St. Clair of Washington, D.C., Eugene Grigsby of Phoenix, Ariz, Lois Jones of Washington, D.C.: Elizabeth Catlett of Washington, D.C.; and Vicki Crook of Berkeley, California.

Judges serving for the 1951 show were Miss Mary E. Hutchinson, Mr. Ben E. Shute, and Mr. Lewis P. Skidmore of Atlanta.

At the formal opening of the exhibit at 4:00 p.m., on Sunday, April 1, the speaker was Mr. Cyrus Leroy Baldridge, distinguished New York artist and author.

Work of Sculptor at Tuskegee

To the Editor of The New York Times:

May I say that in noting the death of the late sculptor Charles Keck The Times mentioned several classic examples of his work but omitted reference to a most notable one. I refer to the Booker T. Washington monument at Tuskegee Institute, Alabama.

The Booker T. Washington monument, which was unveiled in April, 1921, is a gift of the colored people of the United States. It is a bronze statue in heroic size on a gray stone pedestal, and is located near the center of Tuskegee's beautiful campus.

The monument shows a seated figure of a former slave with a book in his lap and his arm resting on an anvil. Booker Washington stands over him "lifting the veil of ignorance" from his brow and with extended arm "points the way to progress through education and industry." On the base of the monument is carved the famous quotation of Dr. Washington: "We shall prosper in proportion as we dignify and glorify labor and put brains and skill into the common occupations of life."

The noted sculptor was present on the occasion of the unveiling. Because Booker T. Washington was one of the great prophets and leaders of his age, and because his monument symbolizes in bronze and stone the marvelous progress of the Negro race, I believe that Mr. Keck would include it among his most thrilling and inspiring creations.

FRANK P. CHISHOLM,
Field Representative.

Old Saybrook, Conn., April 27, 1951.

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Announce Rules For Atlanta Art Exhibit

ATLANTA — Atlanta University has announced the rules for the annual exhibition of painting, sculpture and prints by Negro artists which will open for the tenth successive year Sunday, April 1, in the Exhibition Gallery of the Trevor Arnett Library.

For the 11th best art works entered, there will be $1,400 in prize money available as purchase awards. The prizes are for oil painting or tempera; water colors, pastels or gouache; sculpture in wood, stone, plaster or bronze; and prints in the form of lithographs, wood or linoleum block, etchings, silk screen or pen or pencil drawings.

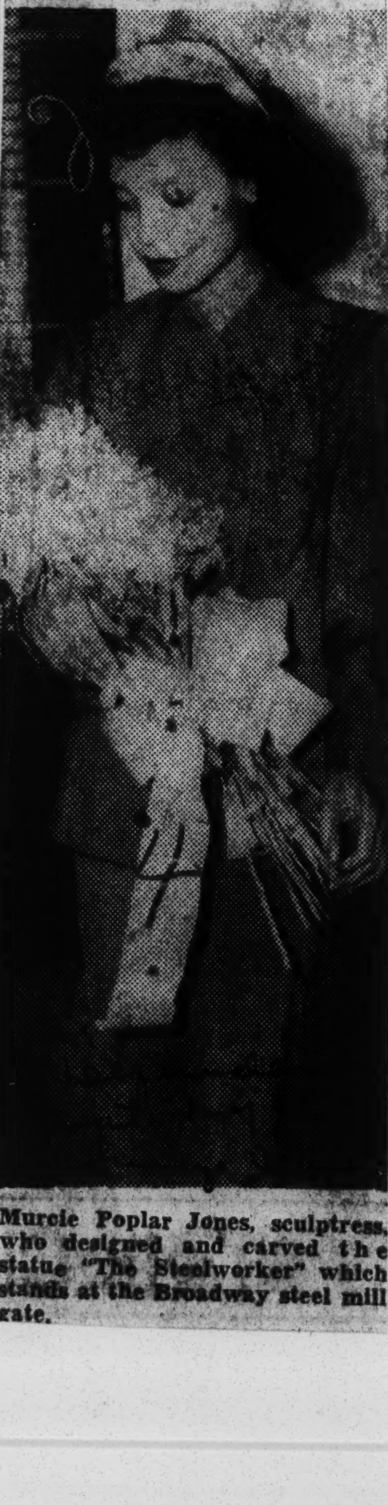
One of the rules is that only original paintings, sculpture and prints will be eligible for the exhibition. Artist who work in oil may compete for the landscape prize of $250 or for the best portrait or figure painting for which there is an award of $300.

There is also available, in the oils a first award of $150 for any subject, and a second award of $100 which will be selected by popular ballot.

In water colors, there is a first award of $125 and a second award of $75. The two prizes in sculpture are $250 and $100, respectively. In the graphic arts the three prizes are $25, $15, and $10.

Entry blanks must be received by the Art Exhibition Committee by March 10, and all art work to be considered for awards must be received by March 15. All of the prize-winning art works will become a part of the Atlanta University Collection which is regarded by art critics as one of the most important of its kind in the country.

Sculptress



Murcie Poplar Jones, sculptress, who designed and carved the statue "The Steelworker" which stands at the Broadway steel mill gate.

Varied Program at Fine Arts Festival

WASHINGTON, D. C. — Outstanding artists in drama, music and the dance are taking part in the Annual Festival of Fine Arts held on the campus of Howard university April 30 - May 8, Warner Lawson, Dean of the School of Music and chairman of the Festival Committee, announced this week.

The festival, attended by university students, faculty, and the general public, represents a major cultural contribution to the community. It includes artistic offerings ranging from an unusual exhibition of landscape paintings to performances of celebrated modern dancers.

The Howard university players, dramatic artists who recently made a triumphant tour of Scandinavian countries opened the Festival of Fine Arts April 30, with Maurice Maeterlinck's "Pelleas and Melisande." The play, seldom performed in this country, is considered by critics to be one of the enduring classics of the modern theatre.

Maurice Maeterlinck, Nobel prize winner, sets, his story in an imaginary kingdom where boy meets girl; where there are ghosts and mysterious happenings. The colorful and elaborate production was under the direction of poet-playwright, Owen Dodson, and William Brown. Music was furnished by David Amram; costumes by Martha Carr, and lighting by James W. Butcher.

Stars of the production included Marilyn Thornton, who toured Scandinavia with the Howard Players; Frederick Wilkerson, of the faculty of the School of Music; and Edmond Jenkins. "Pelleas and Melisande" ran nightly from April 30 through May 5 in the Little Theatre, Spaulding Hall, on the university campus.

The Department of Art prepared an unusual exhibition of Landscape Paintings by John Kensett (1818-1872) and a group of his contemporaries. The opening was held in the Art Gallery, Founders Library, on May 3.

"The Poem of America" by Mark Fax was featured in a program of contemporary American composers presented by the celebrated Howard university choir with Edward Matthews in the role of baritone soloist in Rankin Memorial chapel on May 6. A special highlight of the program was the appearance of the famous tenor, Roland Hayes, as guest artist.

The internationally famous dance team of Mark Ryder and Emily Frankel were featured by the Howard university Modern Dance Group in Rankin Memorial Chapel on May 8. Mark Ryder and Emily Frankel have performed transcontinentally and in New York as soloists. Mr. Ryder formerly danced with the Martha Graham Dance company and Miss Frankel performed with the Charles Weidman Dance theater.

Racial Strength

Atlanta's annual exhibition of painting and sculpture by Negroes has become one of the features of the art year. This year's show, held in the library of Atlanta University (for Negroes), was the tenth, and the best yet. From 17 states 89 artists contributed, tried for $1,400 in prizes.

The awards indicated the stylistic range of the show, which was held together by what one Atlantan called "an almost frightening racial strength and feeling." Brooklyn's Merton Simpson won the top landscape prize with a near-abstraction called *Landscape Symphony*. Top money-winner ($300) was *String Dance*, a relatively academic study by Walter A. Simon, teacher at Virginia State College.

The Quiet One, by 32-year-old William Artis, dominated the sculpture section. A technical sergeant in the Mediterranean theater during the war, Artis came home to study with Ivan Mestrovic, the expatriate Yugoslav sculptor (TIME, Aug. 30, 1948) at Syracuse University. Mestrovic, who knows as well as any man living how to make statues look like monuments instead of stone dummies, imparted some of his secret to Artis. *The Quiet One* (inspired by a documentary movie of the same name about childhood maladjustment in Harlem) is a quiet, beautifully compact monument to a Negro boy who sits withdrawn, miserable and taut with life.

ARTIS' "THE QUIET ONE"
From a movie of the same name.

Exhibits Owned By Negro Colleges

NEW YORK, July 18—Negro colleges have on display a number of interesting collections and exhibits, according to a release from the United College Fund, 22 East Fifty-fourth Street. Listed are the Hale Woodruff murals in the Savery Library of Talladega College, Ala.; the Susan R. Underhill collection of African art at Lincoln University, Pa.; the George Washington Carver Museum at Tuskegee Institute, Ala., and the Stieglitz collection at Fisk University, Nashville, Tenn.

HAMPTON INSTITUTE'S PAINTING BOUGHT BY VIRGINIA MUSEUM

RICHMOND, Va.—An oil painting by Benjamin Leroy Wigfall, 21-year old Richmond resident who is a sophomore in art education at Hampton Institute, has been purchased by the Virginia Museum of Fine Arts here.

The painting is "Chimneys," one of two items by Wigfall which are currently being shown in the "Virginia Artists 1951" exhibit at the Museum, lasting until June 3. Twenty of the 136 works in the exhibit were purchased by the Museum's Accesion Committee.

Paintings by Wigfall and other Hampton Institute students will be exhibited at the college June 1-3, the Commencement weekend.

Selecting the Richmond exhibition were Hermann Williams, Jr., director of the Corcoran Gallery of Art in the nation's capital, and New York artists Peppino Mangravite and Stuart Davis. According to a daily newspaper, Williams said the three were unanimous in feeling that Wigfall, youngest of the painters whose works were purchased by the Museum, "possesses very considerable talent, and if he continues to progress should become one of the most interesting of the younger Virginia painters."

Albert Kresch, Wigfall's instructor at Hampton Institute, himself has had recent exhibitions at the Jane Street Gallery in New York City and the Rockport (Mass.) Art School. Leo Katz, department chairman, is president of the Virginia Art Alliance. Three other persons now or recently with the department have a total of six works in the current exhibit at the Museum. They are Joseph W. Gilliard, '41 Hampton graduate; Louis Rosenfield; and Miss Helen Kendall, recently retired.

NEGRO BOY AMONG 12 YOUTHS CONGRATULATED BY TRUMAN

WASHINGTON — (ANP) — Bernard Chavers, of Ocala, Fla., was among the young artists congratulated by President Truman at the White House last Monday for submitting one of the 12 prize-winning cartoons in the "Draw The Dream You Save For" contest, cosponsored by the National Cartoonist society and the Savings Bonds division of the United States Treasury.

The 12-year-old, fourth grade student of Madison Street School, has the distinction of being the first colored student winner of a national cartoonists' contest. He was accompanied on his trip to Washington by Mrs. [illegible] S. Marsh, his classroom teacher and James W. Anderson his art teacher.

The winning students and their teachers met in conference with members of the Treasury department Monday morning. A luncheon followed in the private dining room. Later the group visited the East Wing of the White House where the prize-winning and and hororable mentioned drawings were on exhibit.

It was here that they were greeted by President Trman, given an opportunity to shake his hand and permitted to have pictures and news reels taken with him.

All of the youngsters were apparently impressed with the broad smile and the warm hand-shake of Mr. Truman. After the reception Bernard said, "The President is all right, he's a nice man."

Vidal Casiquito, Jr., a little Indian boy from the Jemez day school in Jemez Pueblo, N. M., said: "The President is a good man,' he seems so kind and friendly."

Vidal made this observation after he had taken the liberty to present the President with a "peace belt" which he said was symbol of "prosperity and good luck." The belt was hand woven by the women of Jemez and brought greetings in Indian symbols from the Pueblo.

The 10-year-old Indian boy whom Washington reporters called "Chicko" because of the difficulty in pronouncing his name, was very colorful in his native costume. He wore a long blue blouse which he called a "elatete," white trousers, and natural tan, handmade Indian Moccasins. A wide red silk band was tied about his head, and he wore a [illegible] string of white and blue beads around his neck. A wide tan leather belt with insets of hand carved silver oblong pieces was worn around his waist.

Bernard was neatly dressed in navy blue suit, white and dark tie. His complete wardrobe, together with diary, travelogue, camera and all fixtures necessary for travel were gifts from the merchants of Ocala.

He and his two teachers were taken on a sightseeing trip in Washington on Tuesday where they were guests on Capitol Hill of Sen. Holland and Rep. Herlong of Florida. They departed by plane Wednesday morning for their return trip to Florida.

GI Wins Second Place Honors In Art Contest

By PFC. BOB PHILLIPS

FORT BRAGG, N. C.—Private George Quarles Jr., young St. Louis (Mo.) artist who says he can best express himself through his creative drawings, entered Fort Bragg's art contest one day before the deadline last week, but produced three unusual pieces of work which brought him second place honors in the post-wire contest.

Quarles, a member of the 24th Chemical Decontamination co., is confident that with sufficient time he could have produced entries of first-place calibre. He backed up his belief by producing the evidence of many city and school art contests he has entered, none of which he placed lower than second.

Competition in the contest here included five classes, namely, cartoons, designs, drawings, posters and paintings. All winning entries have been forwarded to Third Army Headquarters, Fort McPherson, Ga., where they will compete for Third Army honors. Winning Third Army entries will be forwarded to Washington, D. C. for competition in the Army-wide art contest.

Other Winners

Other Fort Bragg winners included Pvt. Martin Smith, Headquarters Battery, 623rd FA Battalion; Sgt. James E. Berr, Headquarters V Corps; Pvt. James F. Floyd, 82nd Infantry Battalion; Lt. Col. Lloyd D. Colvin, Army Field Forces Board; Pfc. Edward E. Milota, Headquarters Company, 503rd MP Battalion; and Cpl. William Cummings, Headquarters Detachment, G-2 Section, 82nd Airborne Division.

An entry portraying a possible happening on the rifle range, produced by Pvt. Smith, won first place in the cartoon competition. Prior to entering the Army, Smith studied at the Corcoran School of Art in Washington, D. C., and the Cleveland Institute of Art, Cleveland, Ohio.

First place in the drawing category was won by Sgt. Berr. His winning entry was a pen sketch of the "Blue Tower" and ramparts of Colburg Castle, erected during the 13th century.

What They Drew

Pvt. Floyd won first place in the poster category with an abstract painting of a bombed-out city with casket form in the foreground, representing death. Pvt. Floyd attended Indiana University before entering the Army.

Col. Colvin was declared winner in the design class. His entry was a plan and picture of an original model house, designed and built by himself. He holds an engineering degree from the University of California.

Pfc. Milota won first place in painting. His work of two birds in a maize of abstract buildings was done in tempera. Prior to being called into the Army, he graduated from the Cleveland (Ohio) Institute of Art and served as an instructor at the Museum of Art in that city.

Pvt. Quarles entered three human images, one of a beautiful young lady; another, captioned "a soldier's heart," and depicting the effect letter-receiving has on a soldier's morale, and the third a ghastly figure of a mad maniac given to treacherous and undercover tactics. A graduate of Sumner High, Pvt. Quarles has never had any formal training in art. "As long as I can remember, I have always had a natural talent for drawing," he said.

Drawing seems to run through the Quarles family. All of his sisters and brothers, sixteen, all totaled, are likewise gifted.

He is the son of Mr. and Mrs. George Quarles, of 1524 N. Garrison ave., St. Louis, Mo.

Sculptor Leaves For Jamaica And Painting

NEW YORK — Richmond Barthe, talented sculptor is giving up sculpture in order to devote his time entirely to painting.

He is on his way to Jamaica, BWI, where he will make his home. Two years ago he bought a two and a-half acre tract overlooking the Caribbean Sea, three miles from Ocho Rios, on the North shore of the island.

Already standing on the land was an old Jamaica residence, which he has had remodeled and enlarged. It is called "Iolaus" after the friend of Hercules who aided him with his labors and whose name has become synonymous with friendship.

Barthe's studio will be built near the house at the highest point on the hill, which rises from Fern Gully far below.

Career Began In 1924

The story of his rise to fame as a sculptor, despite his original ambition to become a painter, began in 1924, when he was sent to the Art Institute in Chicago by Father Kane of the Blessed Sacrament parish in New Orleans to study painting.

During his last year of school in 1928, he modeled two heads of friends just as an experiment and the heads when exhibited at the Chicago Women's Club received critical praise.

As a result he was commissioned to do the bust of Toussaint L'Ouverture for the Lake County Children's Home, Gary, Ind.

Barthe was offered a one-man show at the Chicago Women's Club. After finishing school in 1928 he came to New York, worked for a year, and did enough sculpture and drawing for the promised one-man show in Chicago, which was held in 1930.

Returns To Painting

Since 1930 he has been so busy with sculpture that he has had no opportunity to paint. But he always hoped, when he had made enough money in sculpture, to have the opportunity and freedom to settle down and return to painting.

In 1949 he was commissioned by the government of Haiti to do two monuments — one of Toussaint L'Ouverture and the second of General Dessalines. These made it possible for him to buy a home, and it was in that year that he purchased the property he now owns at Colegate, near Ocho Rios.

In this way his dream of twenty years ago is coming true, for now he will be able to concentrate on creative work in painting, his lifetime ambition.

SHE DEALS IN PLASTICS

MISS ELSIE MAE DAVIS, art teacher at Garnet High School, Charleston, W. Va., is shown working with plastics, her latest hobby, in her studio, 1114 Second Avenue.—Photo by DuMetz.

MISS ELSIE MAE DAVIS, art teacher at Garnet High School, Charleston, W. Va., seems to have a hobby of exploring the fields of hobbies and developing many of the ı.

Working with plastics is her latest hobby, which she started about two years ago. This has developed into quite a profitable business for Miss Davis. One of the leading stores in Charleston is now handling her internal carved plastic place card holders. Many kinds of creative jewelry is made in plastics and metal at her studio, 1114 Second Avenue.

Miss Davis is quite versatile in that she has m--- hobbies. As a child she made ' - habit to keep her toys, and many of her dolls may be seen in her home as well as pieces of doll furniture.

Her miniature dog collection of over 1,000 d--s is believed to be one of the largest in the United States. In her collection are dogs from every state in the Jnion and many foreign countries.

She spends many happy leisure-time hours in her studio working in oils, water colors, linoleum, metals and in wood.

Miss Davis makes most of her clothes and has done some pieces for exhibition such as crocheted bed spreads and afghans. She also boasts of being a good cabinet maker.

The art teacher and hobbyists is a graduate of West Virginia State College and has a Master of Arts degree from Columbia University. In addition to teaching in the public schools, she has been on the faculty of many leading Negro colleges during their summer sessions.

Miss Davis staged a hobby and antique show in Charleston in which entries were sent from Virginia, Ohio, Kentucky, Alabama, and neighboring communities in West Virginia.

New York Artists Cop Top Prizes In Atlanta University Exhibit

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Simpson who lives in Brooklyn, won the choice of the John Hope Landscape award of $250 for his "Landscape Symphony," an abstract; Woodruff, a Greenwich village now teaching at New York university won the $150 Atlanta university award in oils (any subject) for "The Yellow Bird;" Artis of Syracuse was adjudged winner of the First Atlanta university sculpture award of $250 for his crouching figure carved in stone which he calls "The Quiet One" and White who resides in New York City captured the top award of $25 in the graphic arts for his lithograph "John Brown."

Largest cash award of $300 for the best figure painting in the show was won by Walter A. Simon, Petersburg, Va., for his work, "String Dance." Simon, like Woodruff, formerly taught at Atlanta university but is now on the faculty of Virginia state college.

In the water colors, Donald H. Roberts, Washington, D. C., won the first Atlanta university award of $125 for his painting, "Peace, It's Wonderful;" and Gladys Williams Renwick of Lincoln university (Pennsylvania) won the second award of $75 for her painting titled "Kirks Mill."

Other winners were Charles W. Stallings, Baltimore, who won a sculpture prize of $100 for his wood carving called "Tragic Figure;" Charles W. Enoch, Jr., Cincinnati, who won an award of $15 in the graphic arts for a lithograph, "The Combo;" and John Wilson, Roxbury, Mass., who received an award of $10 in the graphic arts for a lithograph which he called "Trabajador."

Special mention went to George C. Ford, Brooklyn; Constance Howard, New York City; Frank G. West, Jr., Washington, D. C.; Hayward L. Oubre, Jr., of Montgomery, Ala.; and Melvin Tapley, Peekskill, N. Y.

Exhibition Now Open to Public

Top Atlanta U. Art Awards Won by Four New Yorkers

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FIGURE PAINTING

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HONORABLE MENTION

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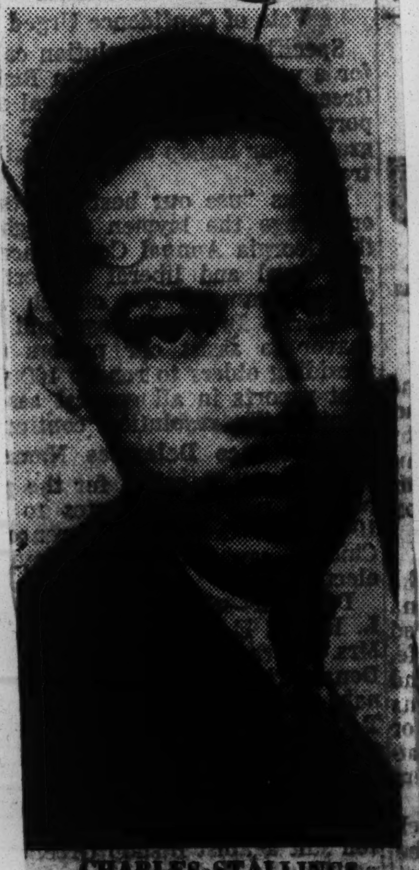
Sculpture Award to Morgan Professor



CHARLES STALLINGS
BALTIMORE

Charles W. Stallings, head of the art department of Morgan State College, won the second Atlanta University Purchase Award for sculpture at the 10th annual exhibition of paintings, sculpture and prints, sponsored by Atlanta University.

"Tragic Figure" carved in wood, an unusually fine piece of craftsmanship, won Mr. Stallings $100 and the title of "very outstanding artist."

Best in Years

The 1951 exhibit, according to the critics, was the best in years and Time Magazine gave it much attention in its April 9 issue. Mr. Stallings's award was confirmed this week when he received the prize money.

The art department, under the supervision of Mr. Stallings, and James Lewis, his assistant, will display many of their works during the Morgan Fine Arts Festival.

D. C. Artist Wins Popular Award At A. U. Exhibition

President Rufus E. Clement of Atlanta University has announced that "Cathedral and Choir," an oil painting by Richard W. Dempsey of 5032 Just Street, Northeast, Washington, D. C. polled the largest number of popular votes at Atlanta University's Tenth Annual Exhibition of Paintings, Sculpture and Prints by Negro Artists.

Runners up for the $100 purchase award were "Black Night" by Robert H. Green of Langston, Oklahoma; "Black Despair" by John Wilson of Boston, Massachusetts; "Salutamos Martamus" by Benjamin F. Britt of Philadelphia, Pa.; and "Petities Barques Sur La Seine" by Lois Mailou Jones of Washington, D. C.

Dempsey, an illustrator, is a graduate of Sacramento Jr. College in California. He studied at the California School of Arts and Crafts and also at the Katherine Gans Studio. His paintings have been exhibited in California at Oakland, San Francisco, Palo Alto and Los Angeles, as well as in Seattle, Washington, and Detroit, Michigan.

Winner of a Julius Rosenwald fellowship in 1946, the artist took first award at the San Francisco Exposition in 1939, and the first award in the Times Herald Outdoor Exhibition in Washington, D. C., in 1941.

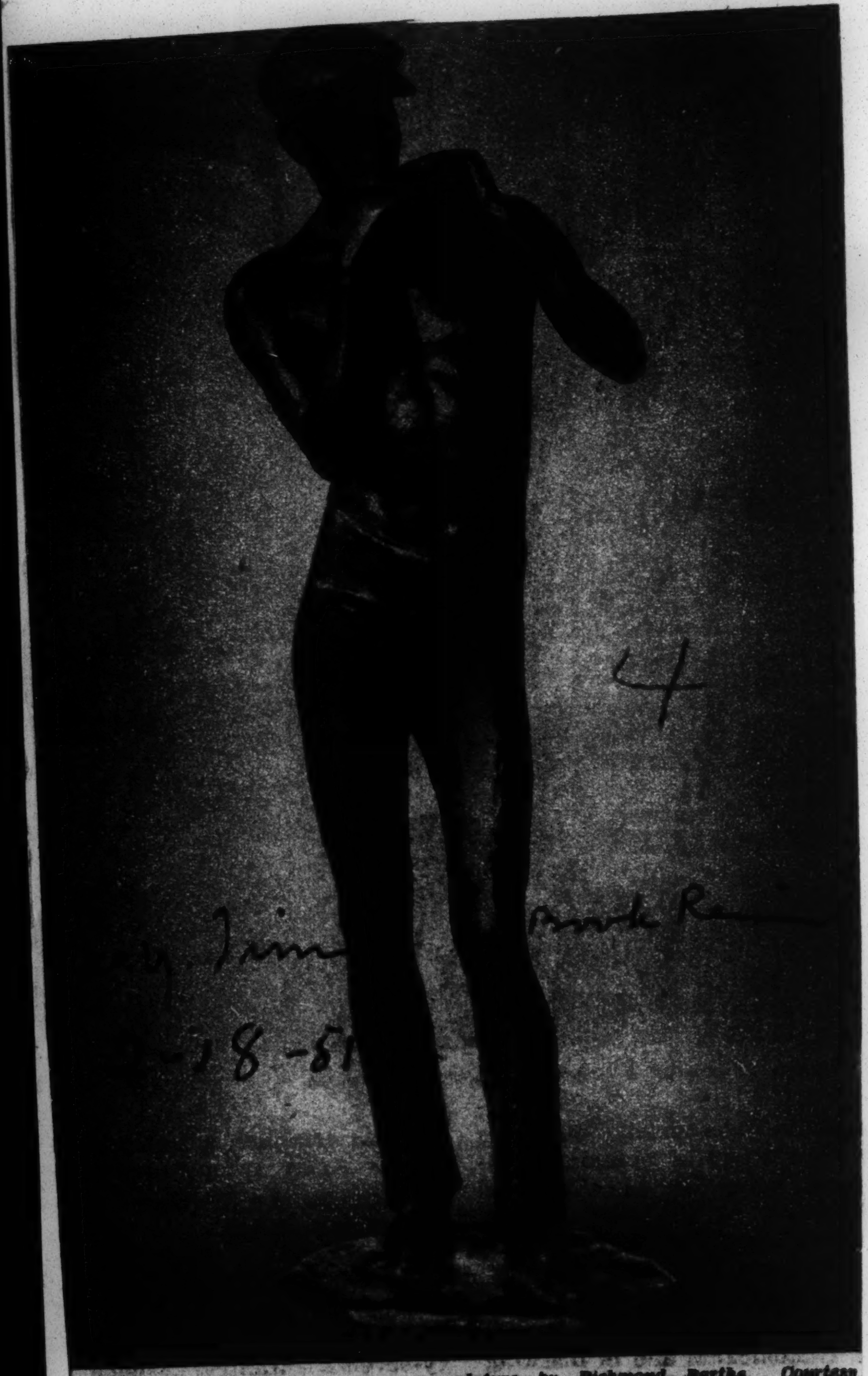
Works by Mr. Dempsey are owned by theInternational Business Machines Corporation of New York; Howard University; the Barnett Aden Gallery in Washington; the Reckinger Collection of Washington; the Michael Harkman Collection of Denmark and numerous private collections.

Wilson's One-Man Art Exhibit Closes in NYC

NEW YORK (ANP)—The second one-man art exhibit of works by Ellis Wilson closed here Friday after a three-week showing at the Contemporary Arts gallery.

Wilson, a 51-year-old artist who has held one-man exhibitions in Washington, Chicago and in his home town of Mayfield, Ky., exhibited 25 of his newest works. He is a product of Kentucky State College, a graduate of the Art Institute of Chicago and twice winner of the Guggenheim award for creative painting.

4 1951 Richmond Barthe



Bronze sculpture by Richmond Barthe. Courtesy Grand Central Galleries and The Harmon Foundation.

"Harmonica Player."

4 1952

Morris Warman

Posing before an audience at the National Academy, Fifth Ave. and 89th St., yesterday, front to rear, the Rev. Dr. David de Sola Pool, sitting for Helen Beling; Rev. Dr. Harry Smith Leiper, sitting for Arline Wingate; Rev. Dr. Benjamin E. Mays, sitting for Clara Fasano, and the Very Rev. John E. Reilly, sitting for Anita Weschler. The clay portraits will be on display until May 18

Four clergymen posed for as many women sculptors yesterday at the sixtieth annual exhibition of the National Association of Women Artists at the National Academy, 1083 Fifth Ave., as a gesture of goodwill toward national brotherhood. The clay portraits of the clergymen will be awarded to the largest contributors to the National Conference of Christians and Jews after the exhibition of the Women Artists ends on May 18. Those who posed are the Rev. Dr. Henry Smith Leiper, associate general secretary of the World Council of Churches; the Very Rev. John E. Reilly, administrator of the New York Foundling Hospital; the Rev. Dr. David de Sola Pool, rabbi of the Spanish and Portuguese Synagogue; and the Rev. Dr. Benjamin E. Mays, president of Morehouse College, Atlanta, Ga. The sculptors who modeled them are Arline Wingate, Clara Fasano, Helen Beling and Anita Weschler. It was explained by officials of the association that the project was aimed as a special appeal to the women of the country to enroll in the fight against intolerance. The association exhibition includes 300 oils, watercolors, and pieces of sculpture or graphic arts.

New York Tribune P. 5 May 9 1952

Artist Dawson Exhibits In Philadelphia

PHILADELPHIA (ANP) — Charles C. Dawson, the painter, has an exhibition of his work hanging in the art department of Snellenburg's, one of Philadelphia's large department stores, this month. The group shown is attracting attention and consists of 14 water-color paintings.

Dawson resided in Chicago for many years where he was a leading member of the art colony. For the past half dozen years, he has been at Tuskegee Institute where he was curator of the George Washington Carver museum. A number of the paintings in his present showing are of Southern scenes. He is now a resident of Philadelphia.

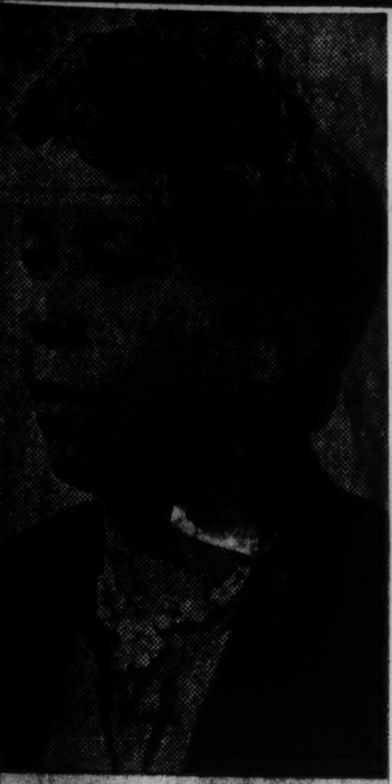
Local Boy Paints Cover For Negro Achievement

Artist Velish McMullen, 27-year-old illustrator who resides in suburban Ecorse, near Detroit, Mich., painted the striking cover for September's issue of Negro Achievement, a monthly magazine. His inspiration sprang from a brother-in-law, James Boles, now serving in Korea.

McMullen is the son of Mrs. Lida B. McMullen, the brother of Mrs. Helen Williams, public school teacher; Leal McMullen, former football player of Macon College, and Clyde McMullen. A former student of Jackson College, McMullen completed necessary requirements in both commercial and illustration at the Art Institute of Pittsburgh.

Presently, McMullen is doing free-lance work in Detroit. Besides the cover painting on September issue, he did the line sketch of three American soldiers in Korean Combat in Hero of Hill. For reading convenience if interested friends, photo of "Mac" and Story Behind the Cover appear on page 53.

Aug. 30 '52

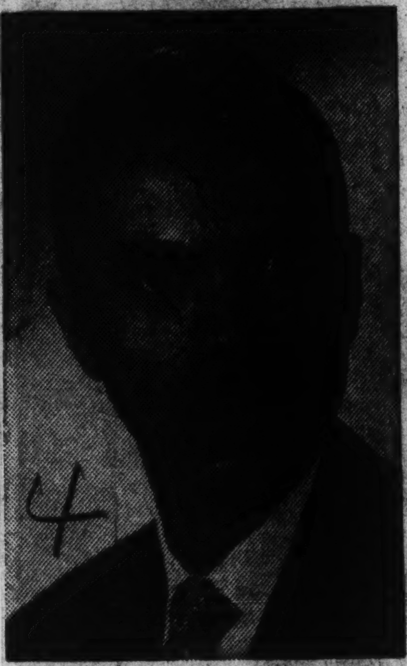


CERAMIST TO OSU . . . Mrs. U. G. Hathaway, wife of sculptor-ceramist Isaac Hathaway, of Montgomery, Ala., both instructors at Alabama State College in Montgomery, left last week to pursue work on her master's degree in ceramics at Ohio State University in Columbus.

Finishes Portrait Of Catholic Prelate

New York subway porter Hayward H. Mason, of Brooklyn, and his wife, pose with the oil portrait of Bishop Fulton J. Sheen which was painted by Mr. Mason. Formerly of Richmond, Mr. Mason, who has been painting for 22 years, got his inspiration at Armstrong high school there, and has pursued the desire to paint ever since. He has received formal training in art for a number of years, but holds down a civil service job and paints in his spare time. The canvas of Bishop Sheen was painted from photographs and from watching the Bishop on his television program. Mrs. Mason is the former Miss Helen Felton of Norfolk.

On Committee



VIRGIL J. LEE, instructor of art at Lincoln university of Missouri, who served as a member of the Production Committee responsible for the course of study publication—Art for Elementary Schools of Missouri—issued by the State Department of Education. The bulletin (No. 77) is for distribution to the teaching personnel of the state. Guiding principles for the teaching of art on all grade levels includes sections on "How Art [illegible] the Individual Child," wi[illegible] [illegible] art metal, water color, [illegible] murals, puppetry, etc.

Painting Porter May Win Fame With Portrait

By RICHARD A. JACKSON

BROOKLYN, N. Y. — A New York subway porter, with a long standing ambition to paint found himself on the threshold of an art career recently after completing a television-inspired canvass of Bishop Fulton J. Sheen, noted Catholic lecturer.

It all happened when 41-year-old Hayward H. Mason's life-long pursuit of painting took the shape of a portrait of Bishop Sheen, whom he had been watching on television in his basement apartment.

Mason's desire to paint began when he watched students painting at Armstrong High School during his boyhood in Richmond, Va., and expresed itself through high school and art school efforts, and is now "hitched to a star."

* * *

THE CURRENT painting, which he said "I had to paint because I was moved by his sincerity and he made such an interesting subject," avalanched the World War II vet into unexpected frontiers. The portrait has won the admiration of many persons.

Indications are that Mason may have the honor of presenting the portrait to the famous Catholic prelate when he resumes his lectures on Nov. 18. Mason, himself, is a Baptist.

THE UNKNOWN artist, who resides with his wife, the former Helen Felton of Norfolk, Va., at 450 Hancock street, Brooklyn, received a lucrative art offer which he turned down.

He stated that for the time being he will stay with his civil service job on the BMT Broadway-Jamaica line and paint during his hours after work. His ambition is to do a series on Negro history and he is at present doing a portrait of Dr. Benjamin Mays, educator and churchman.

* * *

IN HIS MORE than 22 years of painting, Mason has completed some 100 canvasses. He gives much of the credit for his success to his father, Emmett A. Mason, realtor, insurance man, and outstanding crusader for civil rights in Virginia.

He also gives praise to his wife and his daughter, Mrs. Audrey Jackson of Brooklyn, as well as encouraging teachers and friends. His professional study was done in Greenwich Village.

Pay High Prices For Sculptor's Work

NEW YORK—Wealthy white art collectors are now paying as high as $300 each for the stone figures of the late William Edmonson, famous Nashville, Tenn., sculptor who died a year ago last February, according to the issue of Look magazine now on the stands. Before his death some of these pieces went for as little as $20, Look says.

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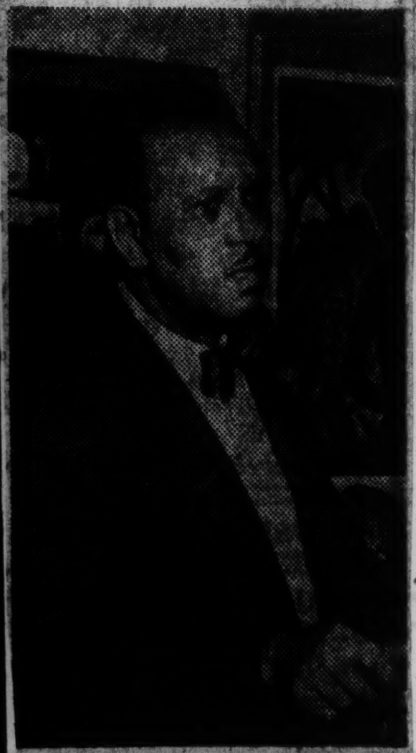
Murals Depicting Art of Negro Unveiled Here

Six murals depicting the development of Negro art were unveiled Sunday in the registration lobby of Trevor Arnett Library at Atlanta University.

Hale Woodruff, onetime Atlanta University art professor and presently an associate professor of art education at New York University, discussed the murals and their meaning following the unveiling.

The six panels depict art from its earliest form as cave paintings and the wildly decorative masks and shields of hunters to the present. One painting shows the burning of Benin, once capital of the African Negro cultural center, by the Romans.

The unveiling was an official part of the 11th annual Atlanta University Art Exhibit.



Staff Photos—Hugh Stovall

TRACES NEGRO ART

Hale Woodruff

'Brown Girl' Wins Art Prize

ATLANTA—Samuel A. Countee of New York, won the popular award of $100 for his oil painting of "Brown Girl," at the 11th annual exhibition of paintings, sculpture and prints by Negro artists at Atlanta university last week.

Other artists who were contenders for the popular award were Raymond Harris of Cincinnati, Ohio for "Shock"; John T. Biggers of Texas Southern university at Houston, for "The Planters"; and Jack Adams of Atlanta, for "Waiting."

At Atlanta U.

Hale Woodruff, associate professor of art education at New York University, discussed the murals on the walls of Trevor Arnett Library, Atlanta University before they were unveiled before an audience of several hundred persons last week.

Princeton Interracial Center Holds Show

PRINCETON, N.J. (ANP) — Princeton Group Arts, an interracial art center, held its fifth annual show here recently.

The art center attracts some 250 adults and children each term to its 23 workshops in paintings, photography, ceramics and dancing.

This year's exhibit featured some 88 paintings, drawings, water colors and ceramic pieces. A young Negro teacher, Miss Gwendolyn [illegible], was among the exhibitors.

Colored persons who have studied at the art center include maids, chauffeurs and day laborers and their children. The director of Groups Arts, Rex Goreleigh, is a Negro artist. He said that Negroes participated in the activities of the center in about the proportion which they are to the population. There are 3,000 colored persons out of 12,000 citizens in Princeton.

Scholastic Award-Winners To Be Announced May 3

PITTSBURGH, Pa.—Winners of the 25th annual national Scholastic Art Awards competition will be announced on May 3, it was made known today by Karl S. Bolander, director of the Awards.

The showing of some 1600 pieces of art, which will be opened to the public at Pittsburgh's Carnegie Museum, will represent the best work of school children all over the nation, picked during the last several months by the country's leading artists and art educators from over 120,000 entries.

The judges this year were almost all "alumni" Award winners. It was decided that it would be only appropriate to celebrate the Silver Anniversary of the competition by inviting former winners, who have already made their mark in the artistic field, to sit on the committees.

This year's exhibition will be far more nationally representative than ever before. Due to the impetus given high school art and high school artists in the past years as a result of the Art competitions, the entries will now represent a far truer cross section of art education. Entries no longer come from small and specific areas. They now show positive proof that the so called "outer areas," which previously have had little to offer in the way of artistic endeavor, are now responding fully to the Scholastic challenge.

The awards fall into two categories. The first is that of 567 equal prizes of $25 for work considered to be most outstanding in each of the numerous categories, such as oils, water colors, cartooning, etc.

These are generously offered by the numerous industrial patrons of the exhibition, and they total over $15,000.

The second category is that of tuition scholarships. These, of which there are 140 in number, have been made available by many of the country's leading universities and art schools, in recognition of the fact that from the Art Awards exhibition come the leading artists of the next generation.

The exhibition, which is one of the great drawing cards of the spring art season in Pittsburgh, will run from May 3 until the 30th.

Subway Porter Draws Praise For Painting

BY RICHARD A. JACKSON

BROOKLYN—(ANP)—The combined circumstances of television and the captivating spiritually powerful personality it projected into a basement apartment reacted to focus attention on an intrepid subway porter and artist.

It all happened when Hayward E. Mason's life-long pursuit of painting received a touch of divine incentive from telecasts of Bishop Fulton J. Sheen's lectures and he produced an oil of the eminent prelate.

This painting, of which he said, "I had to paint because I was moved by his sincerity and he made such an interesting subject," has avalanched the World War II vet into unexpected frontiers. The portrait has won the admiration of many persons.

Indications are that Mason may have the honor of presenting the portrait to the famous Catholic prelate when the bishop resumes his lectures over the Dumont network, Nov. 18. The artist himself is a Baptist.

The unknown artist, 41, a native of Richmond, Va., resides with his wife, the former Helen Felton of Norfolk, Va., in Brooklyn. He plans to keep his civil service job on the BMT Broadway-Jamaica line and paint during his hours after work. His ambition is to do a series on colored history. At present he is doing a portrait of Dr. Benjamin Mays, renowned educator and churchman.

In his more than 22 years of painting, Mason has completed 100 canvasses. He gives much of the credit for his success to his father, Emmett A. Mason, business man and outstanding crusader for civil rights in Virginia. He also gives praise to his wife and his daughter, Mrs. Audrey Jackson of Brooklyn, as well as encouraging teachers and friends. His professional study was done in Greenwich village.

HAITIAN ART HAS ITS OWN VISION

Religious Murals Draw On Life and Scenes Of the Country

Times

By ALINE B. LOUCHHEIM

PORT-AU-PRINCE.

HAD you been in Haiti the Saturday before Easter you would have seen, along the roads that wind up into the mountains, women in kerchiefs of shrill color and men in bright sequins and satins, their dark faces powdered and rouged, forming into processions propelled by a swaying, prancing, lifting step, with an occasional individual moving somnambulantly in zombie-trance. You would have heard the lifting, swinging sound of singing against the insistent, rising syncopation of the drums.

8 x 9

This RaRa, or dance celebration, which had been going in intermittently since Mardi Gras, would reach its climax this Easter dawn—all through the sweet night air voices pealing forth like ringing bells, the drums vibrating, the kerosene-lamp-lit trays on the women's heads bobbing up and down as swaying, dancing and excitement accelerated. You would have been aware of secret *vodun* meetings going on in hidden hills. And then on Easter Sunday you could have seen the crowds going to worship decorously in the Catholic and Protestant churches.

New York

The Cathedral Murals

This dual observation would have prepared you for the murals that fill the apse and transepts of the Protestant Episcopal Cathedral of Sainte Trinité. It would have illuminated the words of Alfred Voegeli, the Bishop who so courageously commissioned these murals, when he explained their impressive intensity of feeling: "The Haitians sense the natural in the supernatural. The life of Christ and the love of God are supernatural, but the Haitians accept them and paint them as natural."

These vast murals, which tell the Biblical stories in terms of the artists' own time and place and customs, represent the major work of the Haitian "primitives" and dispel, for me, the esthctic skepticism with which I had heretofore approached the much publicized art movement.

5-11-52

Some of them are, of course, better than others, but all of them, by their sincerity of vision and directness of presentation, wed the mystic and the material. They make incidents concrete and immediate without turning them into cartoons or travesties. Awesomeness and spirituality come through. Christianity has not been Africanized, but some of the intensity and excitement and magic which animate the *vodun* ceremonies has charged and enlivened the visions of the new faith.

Expressiveness

Such "naive" or "primitive" painters compensate for lack of technical prowess by emphasizing and exaggerating or putting in more prominent position or in bigger scale those personages or gestures or aspects of a scene which seem most important. Acute observation animates unexpected details. Problems of modeling and chiaroscuro are subordinated to pattern and expressiveness. Color is fresh, bright, and used without the inhibitions of convention. These factors, plus the Haitians' instinctive use of simple, almost monumental forms, have made the style of their easel paintings entirely suitable to the huge areas and two-dimensionality of the walls.

Leveque's angels scattering celestial roses have a Giottoesque solemnity and grace; the Marys in Obin's "Crucifixion" express a dreadful grief while the Eye of God looks sternly down; Bazile's "Ascension" wonderfully startles the crowded village; Benoit has made the "Nativity" the most delightful and possible of occurrences, something ominous is felt in Obin's "Last Supper," while Bazile's "Baptism" has a sunny, noon-day wonder and his "Expulsion of the Money-Changers" a sense of evil; if Auguste's "Adam and Eve" seem dull, Dufaut's "Processional," for all its unmural-like quality, has animated design and subject. Fernand Pierre's "Visitation" recalls Rousseau's moonlit mystery.

Byron Coroneos

Detail of Bigaud mural, Sainte Trinité, Port-au-Prince.

The indisputable masterwork is Wilson Bigaud's "Marriage at Cana." A completely knowledgable painting, its giant trees make a proscenium arch and porcupine-cacti and busy figures define a spatial area. The very personal color is made almost iridescent by juxtapositions of citron yellows, young-fern greens and aquamarine blues. Bigaud commands detail for maximum expression—contrasting the solemnity of the religious scene with the vivid activity of life in the village where the event takes place. In the evil chicken thieves and the strangely Ra-Ra-like dance of the musicians (reproduced) there is reminiscence of the macaber, eerie qualities of certain of his easel paintings (such as that among the Modern Museum recent accessions). But there is also evidence of restraint and of the control over intricate design, telling detail and harmonious color which have made his recent painting, "Earthly Paradise," a scene on enchantment. Bigaud ranks for me with painters, tutored and untutored, of any country.

It was the Centre d'Art, founded in 1944 by the American painter Dewitt Peters with aid from our State Department and the Haitian Government which created, acted as midwife and promoted the Haitian Art Movement. It was Centre painters who, having learned tempera techniques from William Calfee, worked in the Cathedral under the direction of Selden Rodman.

What of this Art Movement? New York has heard rumors over the years: of "primitives" forced to remain "primitive"; of the dissatisfaction of the "sophisticated" painters wtih the Centre's artistic and economic policies; of their secession and the formation of their own group; of the Left and anti-American sentiment which might have generated the friction; of the "elite" class' contempt for "primitives" which emphasized Afro-Haitian rather than French-Haitian culture; of the closing of the Haitian Art Center here and the contract making the Hugo Gallery its agent; of the break between erst-while co-directors Peters and Rodman.

Facts are elusive in Haiti and on the basis of a fleeting visit one cannot cut through the web of intrigues, jealousies and differing esthetic and economic points of view. But certain artistic judgments can fairly be made.

The Centre-Past and Future

The Centre did an heroic job in making art a significant part of Haitian life, an economic as well as a cultural contribution. It is responsible for the Cathedral. And it has produced certain painters of very real talent. It has helped others develop: Antonio Joseph, for instance, has produced fascinating murals, with color rectangles playing against linear design, for a hotel in Petionville. Even those no longer associated with the Centre have benefited from its promotional activity. Murals by native artists are now *comme il faut* in all hotels. (Dorcely is especially popular, though for me the stylized shapes of his figures and the decorative all-over patterning grow tiresome).

One can emphasize the difference between artistic *dictatorship*, which never existed, and *direction*, which did. And one can defend this. Untrained artists can seldom evaluate their own work. They need guidance in order to develop—even to recognize—what is strongest and most valid in their work. Direction, as is apparent in the Cathedral, can enhance, rather than stifle, individual style. It is not a question of forcing the "primitive" to remain a "primitive" but to help him expand his own style rather than adopting one alien to him.

On the debit side, the Centre has spawned a large number of painters who are merely imitative. They cater to the indiscriminate tourist who wants a souvenir (especially if as a "primitive" it has a *vodun* subject and if as a "sophisticated" painting it has a sentimentally picturesque subject).

Although new artists develop (such as Avelard and Domond), the Centre's pioneering days seem past. Now it would seem time for the Centre to encourage artistic standards; to help the talented expand their own styles, as Bigaud and Benoit have done, and to discourage the cliché imitators; to try to lure the Yankee dollar to the good instead of letting it go to the mediocre. Above all, one hopes that the $3,000-$6,000 necessary to commission Stations of the Cross and two other large murals in the Cathedral will be forthcoming.

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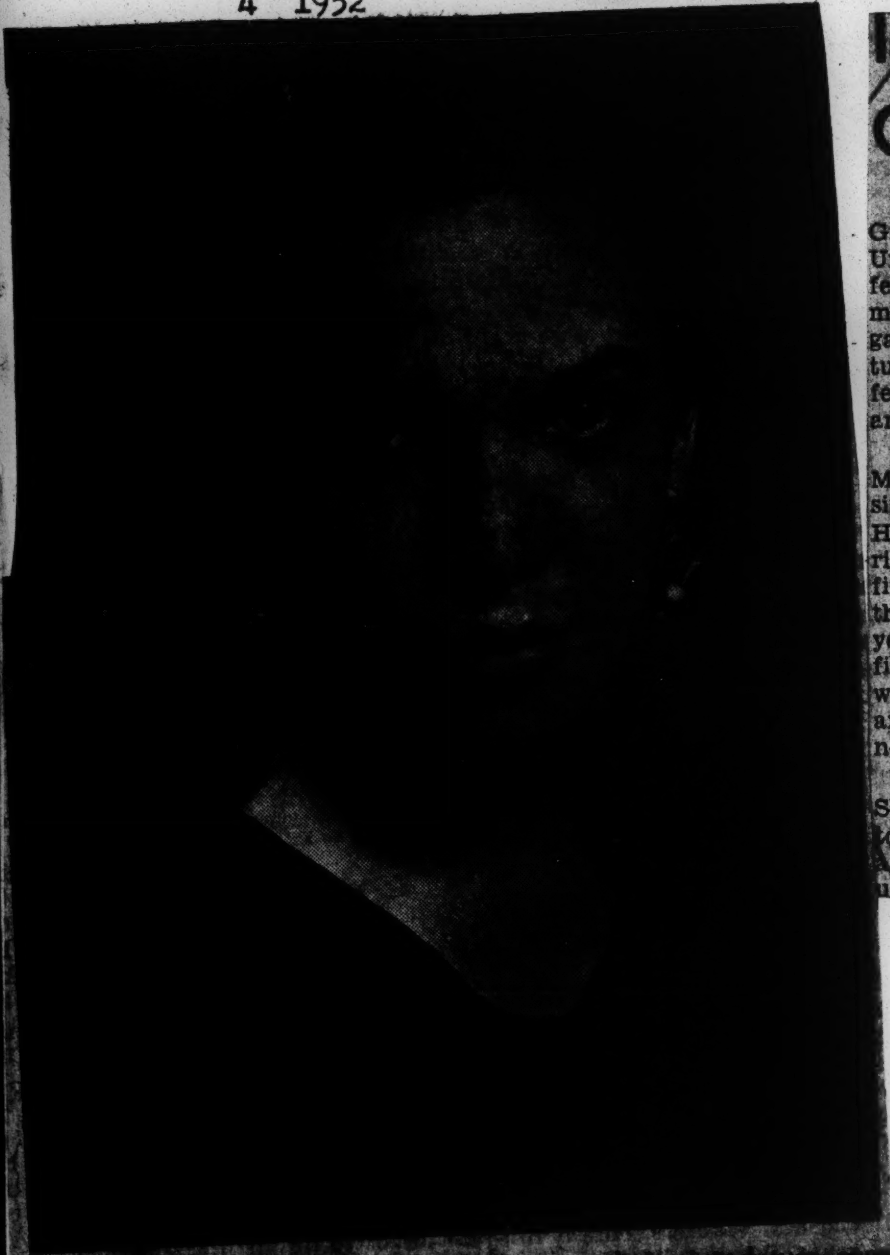


[illegible] ... wife of Commissioned portrait of the late Mrs. Thomas B. Dyett, wife of Commissioner Dyett of New York City.

Mrs. Kiah is a graduate of the Philadelphia Museum and School of Art and Columbia University. She also studied for several years at the New York Art Students League and University of Pennsylvania. She is a member of Phi Lambda Theta Society (honor society.)

Mrs. Kiah is the wife of Dr. Calvin L. Kiah, head of the Department of Education at Savannah State College, Savannah, Ga.

Instructor Gets Award

RALEIGH, N. C. — Samuel L. Green, Instructor of Art at Shaw University has been awarded a full fellowship for a two months summer study period, to the Skowhegan School of Painting and Sculpture at Skowhegan, Maine. The fellowship is based on scholarship and artistic ability.

Mr. Green holds the A. B. and M. A. degrees in painting and designing from Howard University. He was recipient of the J. V. Herring award for having been the first to receive the M. A. degree in this field within one year. In his year of graduation he received first prize in designing. Later he was given special permission to do art museum training at the Barnett-Aden Gallery in Washington.

He is the second member of the Shaw University Art Department to be so honored. James A. Broady, a former member of the Shaw faculty received a similar award.

Negro artists represented in First Unitarian exhibit

Six leading Negro artists of Southern California, including Beulah Woodard, outstanding sculptress, will be among the more than 140 top-ranking Southern California artists represented in an art exhibit opening at noon today (Friday) in the First Unitarian church, 2936 W. 8th street.

Mrs. Woodard, who has exhibited in the Los Angeles County Art Museum, in several Greek theater shows, at the Chicago World's Fair, the 125th St. Library in New York and elsewhere, will be represented by three sculptures.

The art exhibit and sale will continue through Sunday evening, in connection with a three-day "Festival of the Arts," featuring music, poetry, films, dancing and gallery talks by artists. Entertainment will be provided for entire families, the children witnessing and taking part in an international folk dance program Saturday afternoon, and viewing special films for children and hearing folk songs Sunday.

Negro dancer-composer, Gertrude Robinson, will play a double role in the dance concert Saturday night. She is a member of Fanya Chochem Sage's modern dance group, who will perform, and she wrote the music for "Viviremos," a new number with a stirring Mexican peasant motif to be given for the first time by Bella Lewitzky and Carl Ratcliffe.

Other artists whose work will be shown in the art exhibit and who represent the rich contributions of Negroes to the culture of today are William Smith, Thelma Streat, Sylvestre Brown, Alice Gafford and William Jennings.

FORMER CLEVELANDER

Smith, 38 years old, taught art for 10 years in Cleveland before coming here. He is now working in a textile studio on hand-painted textiles to make a living, and pursuing his serious art after work-hours. His work is in the permanent collection of the Library of Congress, the Cleveland Museum of Arts and Howard University, at Washington, D. C.

The sets for "Longitude 49," a new production of Freedom Stage, were designed by Smith. Three of his woodcuts are in the church art exhibit.

Brown resides with his wife and two children in Sun Valley, works at Lockheed to support them, and teaches art. A talented artist, he has entered two oil paintings in the current show.

Miss Streat is represented by four serigraphs. Married to a writer and director, she is a dancer and actress as well as artist, has been favorably received as a dancer abroad, and now is on tour with her husband.

Jennings, also a resident of Sun Valley, and a painter, typifies the difficulties all artists, and particularly Negro artists, confront in their struggle to create and still make a living. Jennings is a laborer in construction work. Both he and Miss Gafford will be represented by oil paintings in the current exhibit.

Local Artist's Work Exhibited At Miles College

Twelve major paintings of Clinton Earl Moon, local "modernist" artist, were exhibited recently in the Erskine Ramsay Library at Miles College.

They included:

Fragments of Yesterday, Tower Within Tragedy, Still Life, Prelude to Space Music, Young Artist, Death Takes Woman and Child, Derelicts, Night-City Portrait, Interlude of the Poets, Objective. Non-Objective; and other new works.

The art exhibit was sponsored by Eta Epsilon Chapter of Omega Psi Phi Fraternity in cooperation with the college library. Basileus of Eta Epsilon is Horace Mabe and the librarian is Miss Marjorie S. Jenkins.

Mr. Moon has studied at the Gulf State Academy and at an art school in Chicago, Ill. He has presented an exhibition of his art productions throughout the city.

NOVELTY DESIGNER MRS. MARTHA ZERINQUE, 342 Decatur Street, Apt. 355, is the first of her race to sell such designs to Atlanta's downtown stores. She is shown above amidst many of lovely novelties of her own creation. Mrs. Zerinque states that she first began crocheting and designing after recuperating from an operation at a local Hospital in 1945. Her first design was a doll which later was sold to one of the leading 5 & 10c stores. Since then her work has been on exhibition at the Y. W. C. A., Henry Grady Recreation Center, Annual Banquet for the Y. W. C. A. at Clark College and the Modern Pricilla's Hobby show. The hat she is holding is one of her own creation and was modeled by her sister in a recent local Fashion Show. Mrs. Zerinque is the wife of Eugene Zerinque and the mother of two sons. — (Perry Photo)

"MAUDELL"—is the title Beulah Woodard has given to this sculpture, to be for exhibit and sale in a major art exhibit at the First Unitarian church this weekend. Representing the works of more than 140 outstanding artists of Southern California, the exhibit opens today and continues through the three-day "Festival of Arts" at the church. Works of half a dozen Negro artists are among this important showing of big-name artists of Los Angeles.

4 1952

Consultant For Museum To Lecture At Atlanta U.

Special—Roland J. McKinney, uthority on contemporary art and consultant in American art for he Metropolitan Museum of Art in New York City, will be the guest peaker at the formal opening of tlanta University's Eleventh Anual Exhibition of Paintings, Sculpture and Prints by Negro Artists /hich will open to the public on Sunday, March 30, in the University Gallery.

Mr. McKinney, for several years was director of the Pepsi Cola Art Competition. A former student of Jiagara University and the Chicago rt Institute, his wide experience was gained while serving as director of the Davenport Municipal Gallery in Iowa, the High Museum of Art in Atlanta, the Baltimore Museum of Art and the Los Angeles County Museum. He had the responsibility for assembling and recting the American section paintings for the first Golden Gate International Exposition in San Francisco. He also assembled the Baltimore Pan-American Exposition which was formally opened by former Secretary of State Stimson before a distinguished audience of ambassadors and ministers from the Latin American countries.

An event of the opening on March 0 will be the announcement of he winners of $1,400 in cash purhase awards in this annual compeition which attracts artists and culptors from all over the country. Among the 11 prizes, ranging in amount from $300 to $10, four awards are for oils, two for water colors, two for sculpture and three for prints.

The prices will be considered only for original paintings, sculpture and prints by Negro artists. Distinguished painters and sculptors are serving on the jury of selection.

All of the prize-winning works will be added to the rapidly growing rt collection of Atlanta University which is becoming one of the most aluable collections of its kind in he country.

World Carrier Wins Gold Key For Art Work

EDSEL FREEMAN

One of the 70 students to receive a gold key award at the Scholastic Art Show, was Edsel Freeman, 15, 12 Rockwell St., Hapeville.

Freeman, is a 10th grade student of East Point High School. He is one of the ace carriers of The ATLANTA DAILY WORLD newspaper.

$3,000 Prize For Painting

MIAMI, Fla. — (ANP) — A Kentucky born, New York artist was presented a $3,000 check last week for his prize winning oil painting "Fisherwoman."

Ellis Wilson's oil painting of a Negro woman holding a big pink fish in her hands and balancing another fish on her head, cast against a deep green sea, won second place in the National Terry Art Exhibit at Miami. His painting was judge by seven art editors from Chicago, Los Angeles, Miami, New York, Philadelphia and St. Louis on Feb. 4-6.

Wilson's "Fisherwoman" was first introduced in a one-man show in 1948 in Kentucky. Wilson became nationally known when he won Guggenheim Fellowships in 1944 and 1945.

WINS FOUR KEYS IN ART EXHIBITION AWARDS: Julia Andrews, of Booker T. Washington High school won four keys at the art exhibition. She is shown accepting one of the awards from Mrs. Louise Gilbert, sponsor of Rich's. Miss Beatrice Stafford, chairman of the exhibition is shown at left. (Photo by Adair)

Art Brings Fame To 62-Year-Old Palmer Hayden

NEW YORK. — (ANP) — Fame reached Palmer Hayden, a man with a vision, fairly late in life, but he followed his dream of giving the folk art of his race to the world via oils and other art media.

At 62, he is the winner of the gold award in fine arts of the Harmon Awards for Distinguished Achievement Among Negroes and the Mrs. John D. Rockefeller, Jr. Painting Price at the Harmon Foundation's exhibition of the Work of Negro artists. Hayden is a native of Tidewater, Va.

The most startling of the works by Hayden is his group of 12 paintings based on the John Henry Ballad, the Negro Paul Bunyan of American folk legends. It was recently exhibited at the Countee Cullen branch of the Harlem library. This presentation made a significant contribution to the many intellectual facets of the darker race on the American scene.

Once a member of the famous 24th Infantry, Hayden saw service in the Philippines in Gimanar, Luzon and Batangas for three years. During that time he executed map drawing.

He has studied art under Perard, at Cooper Union, Hale Woodruff and Heckman in France.

A world traveler, Hayden spent years in France studying durihg which he painted mostly marine ahd life in and around Brittany and Normandy sea coast. His still life "F[illegible]ech Et Fleurs" done while abroad gained him the Rockefeller prize.

The John Henry Suite took him two years to paint .It is the legend and song which he heard [illegible]gster on a Virginia farm.

[illegible] colorful paintings have been [illegible] in 57th Street Gallery, [illegible] Festival of a Nation in St. [illegible] Minn., and at Sarah Lawrence College in Bronxville, N. Y.

It is Hayden's feeling that if a [illegible] dream his age is merely [illegible]al, and it is the alertness of his mind that carries on [illegible]

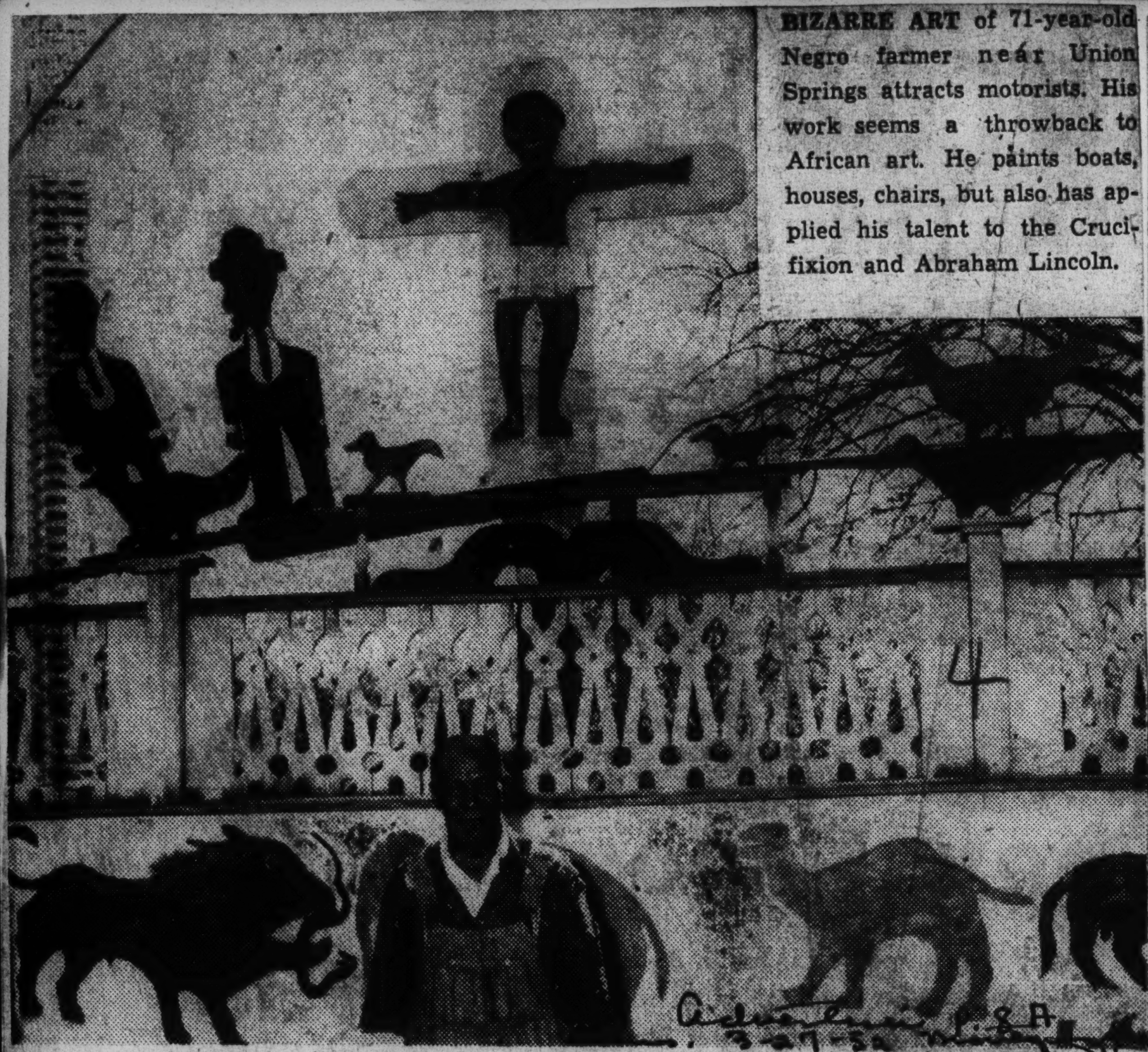
St. Louisan Wins Fine Arts Award

HARVEY LEE, JR.

A St. Louisan won the $250 John Hope Purchase award recently at the 11th Annual Exhibition of Negro Artists in Atlanta.

Harvey Lee, Jr., of 4244a W. St. Ferdinand Ave., won the award for his landscape oil painting "Seascape." He also has another painting, "Portrait of a Friend," currently on exhibition at Atlanta university's Trevor Arnett Library. The exhibition of works of Negro artists there will continue through next Monday.

Lee, a 1944 graduate of Sumner high school, received his bachelors and masters degrees in fine art at Bradley university, Peoria, Ill.



BIZARRE ART of 71-year-old Negro farmer near Union Springs attracts motorists. His work seems a throwback to African art. He paints boats, houses, chairs, but also has applied his talent to the Crucifixion and Abraham Lincoln.

Near Union Springs—

Motorists Gape At Negro's Primitive Creations

By JOE AZBELL
State Editor, The Advertiser

UNION SPRINGS, March 26—African art—you can say that again.

A 70-year-old Negro here has an artistic hand that causes many tourists to stop and take a second look as they pass his house just as they enter Union Springs.

The Negro, Boozie Jackson, paints with a primitive touch and unknowingly his work looks like paintings that are found in African villages and on mountainsides.

He also makes boat oars that look like the genuine African oars. They bear hand-carved likenesses of fish and sea serpents and because of their unusual design, they are much sought by fishermen in this area.

The Negro painted the stone wall beside his house with various animals and cutout figures to go on top of the wall.

A lion is shown with a serpent in his mouth. A camel is done with a hump in his throat and back.

Christ Is Carved

The real eye catcher of the lot is the Negro's hand carving of the Crucifixion. He has painted Christ as a Negro, dressed in a short skirt, on a wide cross.

Abraham Lincoln is carved as a short man with a large set of whiskers.

The Negro said that he does his painting with a regular brush which he used to paint boats, houses and chairs.

He never had any art lessons but he says he likes to see what he can make when he gets an idea.

The wall was intended to be a front for a wooden zoo that he was planning to construct.

But with the new highway which is coming across his property, the old wall will be torn down and his house moved back.

"I'm not giving up my idea of the zoo," he said. "I want to build it next summer when I get some time. I'm going to have all types of things in it, lions, elephants, zebras, monkeys, everything. I always dreamed of owning a zoo."

Jackson earns his living by making boats, tombstones, and ax handles. He manufactures the tombstones and boats in his backyard. The ax handles are made in a small workshop.

At one time, Jackson said that 100 pieces of his work were on exhibit at Tuskegee Institute and that he would still have most of the items if "I wasn't so crazy about young folks."

"I loaned some young white boys here some of my animals so they could put on a parade or something like that. They said they would bring them right back and that was the last I saw of them. They just kept my whole zoo."

But Jackson added: "I am going to build me another and I [illegible]

ain't loaning this one out no more."

Chicagoan Wins Top Award At Atlanta U Art Exhibit

ATLANTA, Ga. — (ANP) — Fred Jones, Chicago, was named winner of the highest award at Atlanta university's 11th annual exhibition of paintings.

Jones won $300 for his painting "Concerto." Nine other artists from various sections of the nation shared in the remaining cash awards which totaled $1,100.

A former Atlantan, Jones has had his work exhibited at the Art Institution of Chicago, the Pennsylvania Academy of Fine Arts, the Brooklyn Museum and the Library of Congress.

The John Hope Purchase award of $250 for the best landscape was won by Harvey W. Lee Jr., 27, of Peoria, Ill., for his abstract in oil titled, "seascape." Lee is an honor graduate from Bradley university.

Another prize-winner in oils was Earnest Crishlow, New York, whose portrait of a little girl, "Paulette," won the $150 award for the First Atlanta university award, any subject.

Two were winners in the water colors. Miss Lois Mailou Jones, Washington, won the first award of $125 for her French landscape, "Impassee de L'Oratoire-Grasse," and Donald H. Roberts, Washington, won the second award of $75 for his abstract, "The Uninvited."

Sculpture awards went to Guy L. Miller, Jr., Los Angeles, for his portrait bust in redwood, "Congo Beauty," and William E. Artis, East Elmhurst, N. Y., for his head in stone, "The Pugalist." Miller received $250 and Artis, $100.

John Wilson, Guggenheim fellowship winner, Boston, and Miss Elizabeth Catlett, Washington, were winners in the graphic arts. Wilson won $25 for his litograph, "La Calle," and Miss Catlett won $15 for her linoleum block print, "Head of Negro Woman," a third award of $10 went to Miss Patricia Walker, Worcester, Mass., a graduate of Fisk university, for her pencil drawing, "Man."

The exhibit was opened to the public March 30. As a feature of the formal opening, Atlanta university presented Roland J. McKinney, authority on contemporary art of the Metropolitan Museum of Art, New York, as guest speaker.

The showing included works of arts from 87 artists residing in 20 states, the District of Columbia and the Virgin Islands.

Morgan Instructor To Sculp Statue

BALTIMORE — The Maryland Educational Association has commissioned James E. Lewis, acting head of the art department of Morgan State College, to sculpture an eight-foot bronze statue of Frederick Douglass.

The completed figure will cost $15,000. It will be presented to the college.

MR. LEWIS HAS ALMOST completed work on a plaque of the late John H. Murphy Sr., founder of the Afro-American, and since last October has been working on an heroic-sized portrait bust of Maryland's Governor Theodore R. McKeldin. He is also executing an oil painting of the late Charles C. Key, dean of men at Morgan.

Mr. Lewis, a member of the College Arts Association of America, is a graduate of Dunbar High School in Baltimore and of the Philadelphia Museum School of Art.

He received a master of fine arts degree from the Tyler School of Temple University and is pursuing further graduate work there.

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ART AND ARTISTS

Art Experts In Museum Cellar Find Primitive Objects Reflecting Selves

By EMILY GENAUER

IT'S an old saw, of course, that every work created by an artist is, in effect, a self-portrait. It might also be contended that every work a collector buys is also something of a self-portrait, since, if he made the selection himself, it necessarily reflects his taste, his background, his special interests.

A further and provocative extension of this same notion is suggested by one of the most engaging exhibitions of the season, the newly opened University of Pennsylvania Museum show, "Fourteen Eyes in a Museum Storeroom." Asked to choose, on the basis of aesthetic merit, from half a million objects of archaeological and ethnological interest ranging from Egyptian carvings made three thousand years before Christ to masks carved by Eskimos in the twentieth century, all gathering dust in the vast cellar store-rooms under the museum's exhibition halls in Philadelphia, seven men active in the field of modern art came up with a hundred items. The yturned out to be not only startlingly direct reflections of their own creative work or special interests but, in some instances, actually to bear a striking physical resemblance to themselves.

This similarity, absorbing, unexpected and often hilarious, is, of course, only a by-product of the exhibition. The museum's original idea had been simply this. Its incredibly large stock of objects—room after room, bin after bin of them bearing such labels as "Females on Couches", "Totem Poles, Large," "Crouching Men," "Mud Bricks, Bones, Horns and Eggs"—are only occasionally seen by anyone by curators, and scholars. Would it not be a good idea, the authorities wondered, since the aesthetic values of such objects have been widely recognized in recent years and, indeed, have played so large a part in the development of modern art, to invite persons active in this field to scour the storerooms for pieces whose aesthetic virtues the staff, accustomed to evaluating material on non-aesthetic grounds, might have overlooked?

It would and did, as the wide variety and generally high artistic merit of the objects on view makes clear. Also, since the exhibit is arranged right in the basement storerooms where the public, after descending two flights of stairs, gets to see not only the show but a fascinating glimpse of the dim cobwebby, recesses of the museum, it serves to make the whole field of museum research and scholarship come excitingly alive and interesting. But the most arresting aspect of the show by far is that which points up the affinity between the selectors and the objects they selected.

One of the invited seven was Jacques Lipchitz, distinguished sculptor, who chose among other objects a nineteenth-century object from Borneo consisting of three carved wooden figures fixed to a rattan "cage." Not only do the highly stylized little figures have the fierceness and intensity of his own monumental work, and not only do the open areas of the rattan construction suggest Lipchitz's own pre-occupation with enclosed space and its relation to solid forms, but actually the strong, square face of each little figure, is a ringer for the sculptor's own.

Prototypes of Cartoons

Charles Addams, cartoonist for the New Yorker magazine, was also invited to make his selections. Three small African figures he found might have been lifted out of his familiar drawings of a ghoulish family (one of them, a javelin-carrying figure from the French Sudan, looks almost exactly like the demonic small son). He also selected an incredibly funny, rakish desiccated bird from New Guinea which would be altogether at home with his cartoon characters, and what is esthetically one of the best pieces in the show, a carved wooden canoe head made by the natives of Southeast Alaska, representing the crouching figure of a glittering-eyed warrior about to pounce. Placed atop a high ventilator at the entrance to the exhibition it immediately establishes the fiendish but funny flavor of the whole display. Addams, incidentally, had a wonderful time selecting his pieces. Seems he walked through the cavernous, eerie storerooms and when he came to one filled with the fiercest of Easter Island heads he happily settled down and said, "What a perfect way to spend a Sunday afternoon!"

Lincoln Kirstein, director of the New York City Ballet, included, among his selections, a stunning carved wood figure of a bird, from Borneo. Its extraordinary grace of line, its broad sweep of undulating curves delicately balanced by a small reverse curve on which is concentrated a rhythmic ornamental pattern, will commend it at once to eyes sympathetic to abstract art. That carved hornbill, says Mr. Kirstein, is the progenitor of Stravinsky's Firebird. It's more than that. It's a beautiful abstraction of an exquisitely extended arabesque by any of the stars in Mr. Kirstein's ballet company. He also chose a tortoiseshell stringed instrument made about fifty years ago by the natives of Sherbro Island, Sierra Leone, which could almost have been a model for the lyre carried by Orpheus in the company's production of that ballet. It may be imagination, perhaps, but I was not alone in seeing a similarity between Mr. Kirstein's powerfully modelled features and those of a carved bird from New Ireland which he selected.

Most of the selections made by the painter, Franklin Watkins, recall the refinement, elegance and delicacy of his own canvases, although one, a New Guinea mask, curiously suggests a head of Christ crowned with thorns (a reflection, perhaps, of Watkins' own recent pre-occupation with religious subjects?) And Norman Bel Geddes' selections have the showiness of theatrical props, except for a sculptured stone Mayan head whose interesting plane structure suggests that of his own face.

Pennsylvania Annual

Another art event of consequence is currently taking place in Philadelphia. It's the Pennsylvania Academy's 147th annual exhibition of contemporary American art. An enormous event it is, too, including 442 examples of painting and sculpture, about half of which were invited to the show, and the other half chosen by artist juries.

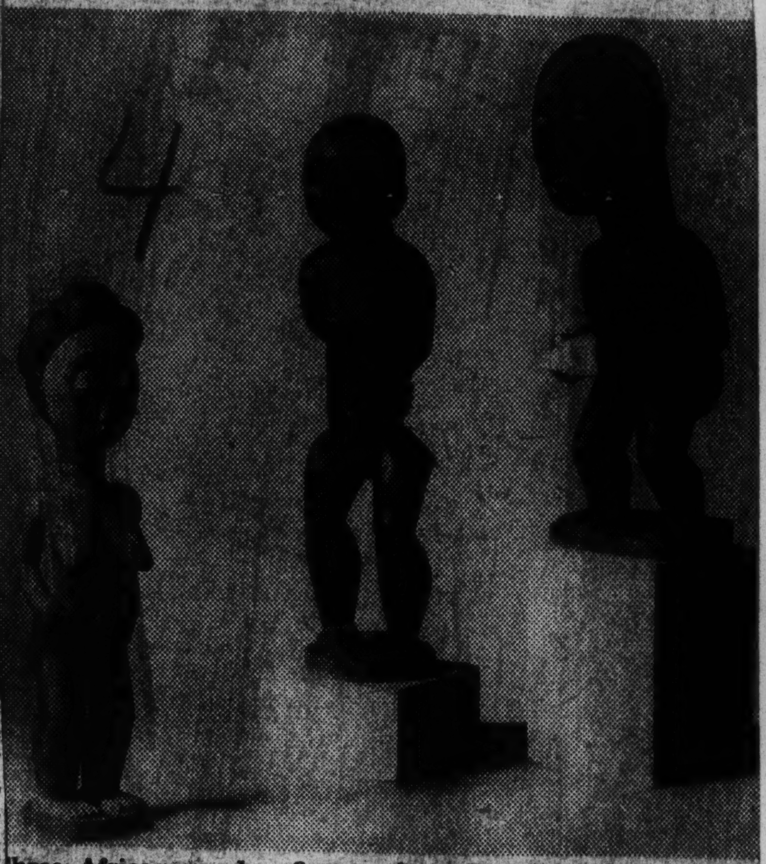
Its size is a very important aspect of this exhibition. Scores of works are at hand which are type pieces at best, bespeaking no great genius but rather the experiments and researches in formal color—the collective thinking, as it were—of many young artists today. Still, seen individually or in a smaller company, they would very likely carry impact. Jammed together in the academy's graceless, old-fashioned, badly lighted galleries, their effect is positively numbing. Instead of individual expressions we feel only hordes of painters lost among splintered shapes, entangled in veils of color, their forms and symbols made meaningless through repetition.

Yet when the viewer makes the utterly exhausting effort to separate them from each other, to shut out of sight all but one or two works at a time, it is possible to find quality and freshness. It appears, for example, in works by Refregier, Liberte, Melcarth, Maldarelli, Kuniyoshi, Shahn, Feininger, Prestopino, Weber, Marin, Cavallito, Chaim Gross,, Hans Moller, Blatas, Nickford, Colescott, Picken, Breinin, Solman and Menkes, among others. Most of these, to be sure, are well known. It would seem, then, that while competitions such as this give young artists a chance to show alongside established figures, it does not necessarily follow that they will also shine.

I wouldn't have thought that anybody could possibly profit from an exhibition as big as this. But the people of Philadelphia apparently enjoy this mass descent of living art in their midst once a year. The galleries were crowded with absorbed spectators at the time of my visit and many of the works on exhibit had already been sold. And these, I suppose, are the final tests of a show's usefulness, and justificattion enough for the Pennsylvania Academy to go on presenting them for another 147 years.

"The Alban Hills," 1870, by George Inness, at the Macbeth Gallery

From a Museum's Archives



Three African wooden figures, from French Sudan and the Ivory Coast on display at University of Pennsylvania Museum

Dr. Lewis Will Do Poste Home Murals

BALTIMORE — Dr. Samella S. Lewis, assistant professor of art at Morgan State College, was recently commissioned to do a set of murals for the Beale Poste Home in Granville, Ohio.

This home, which will be one of the showplaces of the Buckeye State will cost an estimated quarter of a million dollars.

DR. LEWIS, is the first of her race to hold a doctorate with a major in fine arts.

70 Students Win Awards At Scholastic Art Show

BY OZEIL FRYER WOOLCOCK

Proud parents, teachers, officials and art lovers converged upon the Hunter Street Library on Sunday afternoon to view the many water colors, prints pastels and pencil sketches also ceramics that were exhibited by the many students that went away with gold keys and certificates for their artistic endeavors.

Miss Beatrice Stafford, Fine Arts instructor, Washington High, chairman of the over-all division of the art exhibit presided at the program [illegible] James P. Brawley of Clark College; musical selections were by David T. Howard High School under the direction of Lawrence Mann.

Art discussions were by Mrs Helen Whiting of Atlanta University and Mrs. Virginia Akridge Arts and Crafts instructor of Washington High School.

Miss Katherine Comfort, Art supervisor of the Atlanta city schools, Dr. E. R. Hunter, High [illegible] Supervisor of [illegible]tion, Roy Davis Atlanta City schools and William R. Stafford, also an artist and father of Miss Stafford, made most encouraging and interesting remarks and complimented the students on their works.

Gold keys and certificates were awarded by Mrs. Louise Gilbert, sponsor of Scholastics for Rich's Inc.

The exhibition will be on display for two weeks and hostesses will be on hand at the library each day to show art lovers around.

Seventy gold keys and certificates were awarded the young artists. East Point High School copped twenty-one of the awards; Herring Street School in Decatur, sixteen and Washington High received fourteen, which were the highest numbers concentrated in three schools.

EAST POINT HIGH SCHOOL Winners were: Ames Barnes, Susie Dean Brown, Calvin Cameron, Elnora Daniel, Edsel Freeman, Evelyn Ivery, Inez Johnson, Abraham Jones, Morgan Jones, Milton Lockett, Robert Lowe, Johnnie Mitchell, Willie Nash, Leola Riley, James Robinson, Thomas Smith, Herman Stewart, Aaron Wheat, Willie Whitfield, Joyce Wilson and Robert Taylor.

HERRING STREET HIGH SCHOOL Winners: Tommy Appling, Dorothy Brown, Mamie Brooks, Otis Carr, Addie Gree[illegible], Ethelrine Harper, Inez Harper, Mary Hill, Georgia Kelly, Betty Meadows, Johnnie Mae Nesby, Virginia Ray, Shirley Turner, Mary Kate Williams, Ruby Nell Williams.

WASHINGTON HIGH SCHOOL Winners: Ennis Ames, Julia Andrews, Catherine Chester, Willie Chewning, Miller Collier, Jimmy Cumming, Donald Green, Bennie Jackson, Clifford Jones, Philmore Reed, Clarence Robinson, Elna Roseberry, Robert Roseberry and Franklin Willingham.

E. R. CARTER Winners: Ora Jean Faire, Annette Dolores Harris, [illegible] Pearl [illegible], Marion Cecile Shanks, Samuel Simmons, Amos Smith.

YONGE STREET SCHOOL Winners: Jarriett Faire, Flournoy Hooks, William Hur;

FAIRBURN SCHOOL: Jake Brewster, Burdette Robinson.

Winners at Battle Hill School were: Doretha Brown and Claudette Willis.

From Washington High Evening School was Joe Lane; Avondale School were: Clara Stone, Willie M. Lee, Annie Jordan, Clara Mae Goodine and Columbus Scott were winners from E. A. Ware School.

The teachers who instruct the students are: Miss Beatrice Stafford and Mrs. Virginia Akridge, Washington High School; Garfield Roberts, East Point; Mrs. G. B. Brooks, Mrs. M. D. Cameron and Mrs. Ann Cox, Herring Street School, Decatur; Mrs. Otelia Traylor, Fairburn School; Mrs. A. C. Johnson, East Point School; Mrs. Mattie Greenwood, Yonge Street School; Mrs. Katherine Marchman, Mrs. Thelma D. Branch and Mrs. Julia Mae Mitchell, E. R. Carter School; Mrs. Lucile Goodrum, Battle Hill School, Mrs. Pauline Allen, Avondale School and Alfred Vines, E. A. Ware School.

FORMER AM&N STUDENT TO STUDY ABROAD Mrs. Josephine Fair Scott, former AM&N college art student is shown above completing a 9x5 feet backdrop in oil for the Women's Medical auxiliary of Pine Bluff to be used in a stage production by the white group for a city benefit program in Pine Bluff. Mrs. Scott is a former student of John Howard, art head at AM&N college. She graduated from the college in 1942. Following her graduation she was granted a scholarship to study at Atlanta university under Hale Woodruff, nationally known Negro artist, who is now professor of art at New York university. After spending two years at Atlanta, Mrs. Scott went to Jackson college to head the newly created art department at the Mississippi institution. While at Jackson she assisted Vertis Hayes, outstanding muralist and painter of Memphis, with a m[illegible] the walls of the library. Later she entered Art Institute in Chicago on a Rosenwald Fellowship. She completed two years of study at the institute and did outstanding work in figure and landscape paintings. Mrs. Scott will leave for Germany to join her husband, Captain William Scott who is stationed there with the U. S. Army. While in Germany she will continue her art studies in that country and Italy. Making the trip with Mrs. Scott are her two sons, William, jr., and Gregory. Mrs. Scott is the daughter of Mrs. Edna Fair of Pine Bluff.

—Foto by Grice.

Atlantan Continues To Win Art Awards While In Service

Cpl. James Malone, Atlantan, who won many art awards during his scholastic years in Washington High School and Morehouse College, has won more honors while in the service of the United States Army.

While in Atlanta Saturday and attending the Art Show at the Hunter Street Library, Malone, who was a student of Miss Beatrice Stafford, revealed that he has won the All-Army Art contest, made a clean sweep at the Fort Jackson art elimination and "Best of Show" award; won second prize in World All-Army Art contest and also honorable mentions (trophy, $50 war bond and certificate of merit); he did the decorations for commanding general of Fort Jackson Headquarters' office; probably the only Negro ever to win in the All-Army contest; sold cartoons to New York publishers; acclaimed by 18 New York newspapers.

The artist who works for Special Services at Ft. Jackson, S. C., is winner of the George H. Clapp Art Award (National); of the Atlanta University Art Award (national); has won honors for Crime prevention and American Red Cross posters.

During the month of November, Cpl. Malone was made available to the U. S. Army hospital at Ft. Jackson to paint designs for the pediatric ward. He was commended for this by Colonel Kermit H. Gates and Lt. Col. John W. Cochran in a letter of appreciation.

First Prize For TSU Head

HOUSTON, Tex.—John T. Biggers, rising young artist, and head of the department of art at Texas Southern University, is again being acclaimed for winning first prize in the fifth Southwestern Exhibition of Prints and Drawings of 1952 in Dallas, Tex.

Mr. Biggers' prize winning exhibition was titled "Sleeping Boy," and it carried with a $100 stipend.

Since assuming the headship of the department of art within the division of fine arts at TSU, Mr. Biggers has won prizes in Houston and Atlanta, Ga. His last prize exhibit in Houston at the twenty-seventh annual Artists Show carried with it a $50 award.

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ADULTS AND YOUNGSTERS IN INTERRACIAL ARTS GROUP IN PRINCETON

Rex Goreleigh, director, standing left, conducting a class for grown-ups, watching his students, some of whom are exhibiting in the fifth annual show of the organization.

NEGRO ARTISTS JOIN PRINCETON EXHIBIT

Times 2-28-52 New York

Annual Show of Group Arts in Town Has University's Print Club as Host

MISS EINSTEIN IS ENTRANT

Interracial Project, Begun in '46, Attains Wide Community Acceptance, Pays Its Way

P. 29 C

By LAURIE JOHNSTON

Special to THE NEW YORK TIMES.

PRINCETON, N. J., Feb. 27—In this university town, where Negroes first settled as the slaves of Southern students and now find employment mainly in domestic service, an interracial art center is holding its fifth annual show.

Princeton Group Arts draw 250 adults and children each term to its twenty-three weekly workshops in painting, photography, ceramics an ddancing. Most of these are held in its modest quarters in a small frame building at 14 Spring Street.

But as the annual show requires more display space, the Print Club of Princeton University acts as host. Group Arts encourages every artist in the community to exhibit, amateur or professional, student in its workshops or not. Eighty-eight paintings, drawings, water colors and ceramic pieces will be on display until March 2.

The exhibitors include Margot Einstein, daughter of the physicist; John Owens, a mechanic; Stephen de Staebler, an 18-year-old Princeton student who is showing "St. Peter" in stained glass; Gwendolyn Lennon, a young Negro teacher in the public schools, as well as housewives, business men and professional artists.

Offerings Find Purchasers

Several of the pieces already are marked with the silver star that indicates "sold." One of these is a brilliantly colored mosaic by Miss Einstein, who attended ceramic classes at the Group Arts center for several terms.

Negroes who have studied at the center workshops include maids, chauffeurs and day laborers—and their children from the age of 2 up. Rex Goreleigh, Negro artist who is director of Group Arts, grants that Negroes number well below half of the enrollment. But he finds their participation "outstanding, considering the role of the Negro in this community."

For that role has been a problem in Princeton, where there are 3,000 Negroes in a population of 12,000. For many years Princeton had the highest ratio of Negro residents of any town of similar size north of the Mason-Dixon line.

But almost no industrial or large commercial enterprises moved in to give them employment. Their continuation in domestic service and similar jobs meant that the economic—and social—gap separating them from other residents stayed nearly as wide as ever.

Genesis of Arts Venture

Group Arts was started in 1946 when a handful of Princeton business and professional friends began talking about the situation among themselves.

At that time Princeton grammar schools were segregated—a system since banned under the state's new Constitution.

"We wanted to start something," said Mrs. Richard Stoddard, one of the founders of Group Arts, "where races and economic levels could forget their differences in working together."

Through the race relations section of the American Friends Service Committee, the sponsors obtained Mr. Goreleigh as director. He was then director of the Southside Community Art Center in Chicago and had studied and exhibited in Europe.

There was some community hostility to the new idea in the beginning, Mr. Goreleigh said, especially notable in lack of financial support. Gradually, however, the changing attitude has been reflected elsewhere in the community.

For example, a woman who then conducted a children's dramatic workshop for Group Arts also directed the Community Players children's group. Unable to continue both, she told the Community Players she felt her work with Group Arts was more important. As a result the Community Players withdrew their own color bar.

Group Arts' annual budget is less than $10,000. Workshop fees range from $8 to $12 a term, with about 20 per cent of the students on scholarships. Other income results from the center's community events.

Now rid of its indebtedness, Group Arts hopes to get firmly out of financial danger with a community concert by Marian Anderson on March 31.

Children, aged 7 to 9, busy in one of the workshops under the guidance of a teacher. The New York Times (by Ernest Sisto)

Scholastic Award-Winners To Be Announced May 3

PITTSBURGH, Pa.—Winners in the 25th annual national Scholastic Art Awards competition will be announced on May 3, it was made known today by Karl S. Bolander, director of the Awards.

The showing of some 1600 pieces of art, which will be opened to the public at Pittsburgh's Carnegie Museum, will represent the best work of school children all over the nation, picked during the last several months by the country's leading artists and art educators from over 120,000 entries.

The judges this year were almost all "alumni" Award winners. It was decided that it would be only appropriate to celebrate the Silver Anniversary of the competition by inviting former winners, who have already made their mark in the artistic field, to sit on the committees.

This year's exhibition will be far more nationally representative than ever before. Due to the impetus given high school art and high school artists in the past years as a result of the Art competitions, the entries will now represent a far truer cross section of art education. Entries no longer come from small and specific areas. They now show positive proof that the so called "outer areas," which previously have had little to offer in the way of artistic endeavor, are now responding fully to the Scholastic challenge.

The awards fall into two categories. The first is that of 667 equal prizes of $25 for work considered to be most outstanding in each of the numerous categories, such as oils, water colors, cartooning, etc.

These are generously offered by the numerous industrial patrons of the exhibition, and they total over $15,000.

The second category is that of

tuition scholarships. These, of which there are 140 in number, have been made available by many of the country's leading universities and art schools in recognition of the fact that from the Art Awards exhibition come the leading artists of the next generation. The exhibition, which is one of the great drawing cards of the spring art season in Pittsburgh, will run from May 3 until the 30th.

Works Of 87 Artists To Be On Display A. U. Art Exhibit

BY GEORGE COLEMAN

A colorful variety of 146 contrasting works of art from 87 artists residing in 20 states will be open to the public today at 4 P. M., in the University Gallery of the Atlanta University Library.

The event is the Eleventh Annual exhibition of paintings, sculpture and prints by Negro artists sponsored by Atlanta University with cash awards totalling $1,400.

The eye catching works of both highly trained and self-taught entrees will be on display through April 26, from 2 until 5 p. m. on week days and from 4 until 6 p. m. on Sundays.

The displays, many of them almost fiery in their themes, cover timely topics from a Southern lynching to the battered expression of a pugilist; from a sultry African woman to a scene in far away France.

Abstract works will be on display, and the inevitable painting of the "Nude." One artist, Patricia Walker, a graduate of Fisk University, won an award for a pencil drawing titled simply, "Man."

FORMER ATLANTAN

Fred Jones, a former Atlantan and a present resident of Chicago, Illinois, is winner of the highest cash award of $300, with his oil painting, "Concerto." Jones, who once drove a truck for the Atlanta Coca Cola Bottling Company came in for added acclaim by also winning honorable mention in the water colors competition for his lynching scene, "Southern Memorial."

Several Atlantans entered the competition also, and while none of them won highest awards their work is on display today for public inspection.

EFFECTIVE WORK

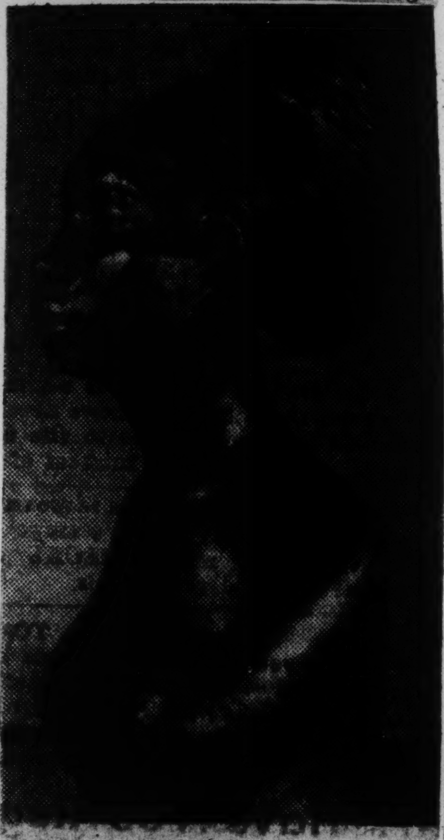
Probably one of the most expressive works in the exhibition is a redwood portrait bust carving titled, "Congo Beauty."

The wood sculpture, entered by Guy L. Miller, Jr., of Los Angeles, California, won the $250 award. "Congo Beauty," smoothly carved from a section of redwood portrays the blunt features of a typical native of the Dark Continent, offering at the same time an expression of calm and pleasantry.

FORMAL OPENING

Rolan J. McKinney, authority on contemporary art and a consultant in American art for the Metropolitan Museum of Art in New York City, will be guest speaker at the formal opening today.

Mr. McKinney for several years was director of the Pepsi Cola Art Competition. A former student of Niagara University and the Chicago Art Institute, his wide experi- director of the Davenport Municipal Gallery in Iowa, the High



CONGO BEAUTY

Museum of Art in Atlanta, The Baltimore Museum of Art and the Los Angeles County Museum.

COLLECTION GROWS

The Atlanta University art collection has grown rapidly during recent years. All prize winning works each year, after the annual competition, are added to this collection. Prizes always are considered only for original paintings, sculpture and prints by Negro artists. The works, entered this year in the competition represent artists from 20 states, the District of Columbia and the Virgin Islands.

OTHER WINNERS

The John Hope Purchase Award of $250 for the best landscape submitted as won by Harvey W. Lee, Jr., 27-year-old artist of Peoria, Illinois, for an abstract in oil titled, "Seascape."

Ernest Crichlow, of New York City, won the First Atlanta Uni-

Elmhurst, New York, who has captured several Atlanta awards. Artis won $100 for his head in stone titled "The Pugilist."

4 1952

Petersburg Youth Wins Art Scholarship

Robert Hunt, 17-year-old senior of Peabody High School, Petersburg, views the work which won him a scholarship to attend Virginia State College.

Hunt's work was exhibited during the 16th Annual Public School Art Exhibit held at VSC during the month of April. Scholarships were awarded to Hunt and Claude White of I. C. Norcom High School, Portsmouth, Va. Alternates selected were George Jackson of Peabody High School and Joseph Smith, also of I. C. Norcom.

The art exhibit was sponsored by the Art Section of the VTA in cooperation with the art department of VSC.

Annual Atlanta University Exhibits

Chicagoan Wins Top Art Award

Ten Race Artists Share $1,400 In Prizes in Eleventh Showing

ATLANTA—Ten Negro artists from various sections of the nation are winners of cash awards totaling $1,400 at Atlanta University's eleventh annual exhibition of paintings, sculpture and prints which opens to the public at 4 P. M., Sunday, March 30, in the University Gallery. Winner of the highest cash award of $300 is Fred Jones of Chicago, Ill.

Mr. Jones' oil painting, "Concerto," captured the figure painting award. Jones, who is in his thirties, is a former Atlantan. His works have been exhibited at the Art Institute of Chicago, the Pennsylvania Academy of Fine Arts, the Brooklyn Museum and the Library of Congress.

As a feature of the formal opening, the university will present Roland J. McKinney, authority on contemporary art for the Metropolitan Museum of Art in New York City, as guest speaker. The showing contains 146 works of art from eighty-seven artists residing in twenty states, the District of Columbia and the Virgin Islands.

NINE OTHERS were favored by the judges. The John Hope Purchase Award of $250 for the best landscape submitted was won by Harvey W. Lee Jr., 27-year-old artist of Peoria, Ill. Lee is an honor graduate from Bradley University.

Another prize-winner in the oils, Ernest Crichlow of New York City, won the $150 award for the First Atlanta University Award, any subject.

Two were winners in the water colors. Lois Mailou Jones of Washington, D. C., won the first award of $125, and Donald H. Roberts, a self-taught Washingtonian, won the second award of $75.

Sculpture awards went to two of the exhibitors. Guy L. Miller Jr. of Los Angeles, Calif., won the $250 award, and William E. Artis of East Elmhurst, N. Y., was a $100 prize-winner.

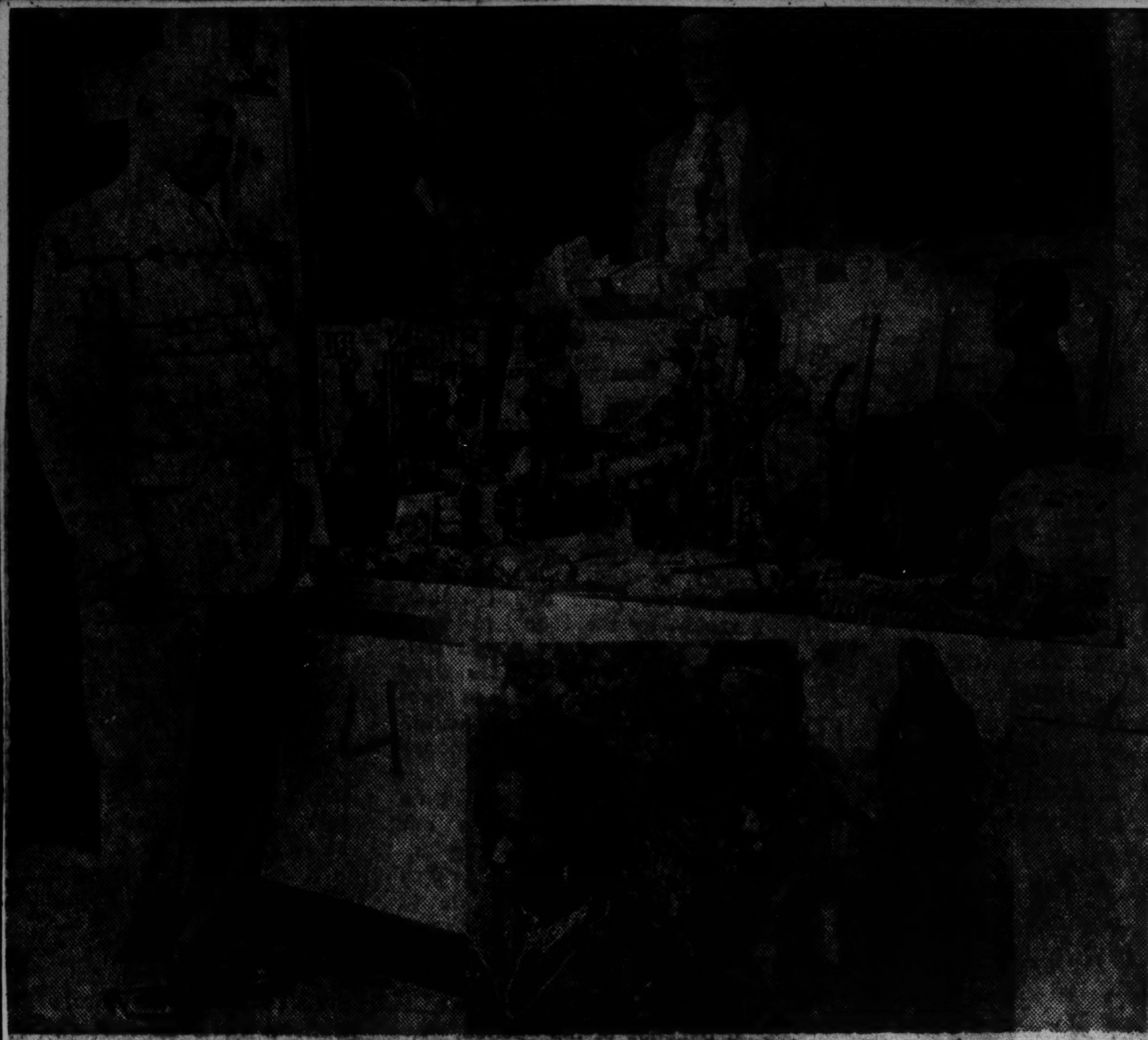
Two art students currently studying in Mexico are prize-winners in the graphic arts. John Wilson of Boston, Mass., winner of the $25 award; Elizabeth Catlett of Washington, D. C., won second award of $15, and third award of $10 went to Patricia Walker of Worcester, Mass., a graduate of Fisk University.

To receive honorable mention are Bernard Goss, Chicago, Ill.; Joseph Stewart, Northport, L. I., N. Y.; Jean G. Flowers, Peoria, Ill.; Jack Jordan, Fort Campbell, Ky., and Charles W. Stallings, Baltimore, Md.

Among other artists whose works are included are: John Biggers of Houston, Tex.; Calvin Burnett of Cambridge, Mass.; Claude Clarke of Talladega, Ala.; Samuel Countee of New York, N. Y.; Albert E. Daniel of the Virgin Islands; Robert H. Green of Tulsa, Okla.; James A. Porter of Washington, D. C.; E. Simms Campbell of White Plains, N. J.; Robert N. Gardner of Philadelphia, Pa.; Rex Goreleigh of Princeton, N. J., and Arthur V. Haynes of Charleston, W. Va.

Atlantans whose works are included are: Jack Adams, James H. Malone, Jewel W. Simon, Austella and Jenelse Walden, Donald K. Green, John W. Drake and James C. Martin.

Judges for this year's show were Robert Rogers, director of the High Museum of Art; Crawford B. Livingston of Oglethorpe University, and George Beattie Jr. of Atlanta.



FLOYD SNELSON VIEWS HIS EXHIBIT

Samuel A. Countee Wins A. U. Award For "Brown Girl"

ATLANTA, [illegible] —

Samupel A. Countee of New York City has been announced as winner of the popular award of $100 for Oil Painting at Atlanta University's Eleventh Annual Exhibition of Paintings, Sculpture and Prints by Negro Artists which has been on view since March 30 at the Trevor Arnett Library on the Atlanta University campus.

Other artists who were contenders for the popular award were Raymond Harris of Cincinnati, Ohio, for "Shoes," John T. Biggers of Texas Southern University at Houston for "The Plasterers" and Jack Adams of Atlanta for "Waiting."

Mr. Countee is well known in art circles of the East. He was educated at the School of the Museum of Fine Arts in Boston, Massachusetts and at Harvard University. A one-time assistant instructor at the Museum School of Fine Arts, he has had his paintings exhibited at the Harmon Foundation, the Texas Centennial, the Boston Museum of Fine Arts, Harvard, the Fitchburg Art Center, Howard University and Bishop College. Winner of several scholarship awards from the Museum School of Fine Arts, Mr. Countee also received the first prize for painting in 1940 and 1941 at this School, and also the second prize for fresco painting in 1940.

Woodruff To Show Art In Atlanta

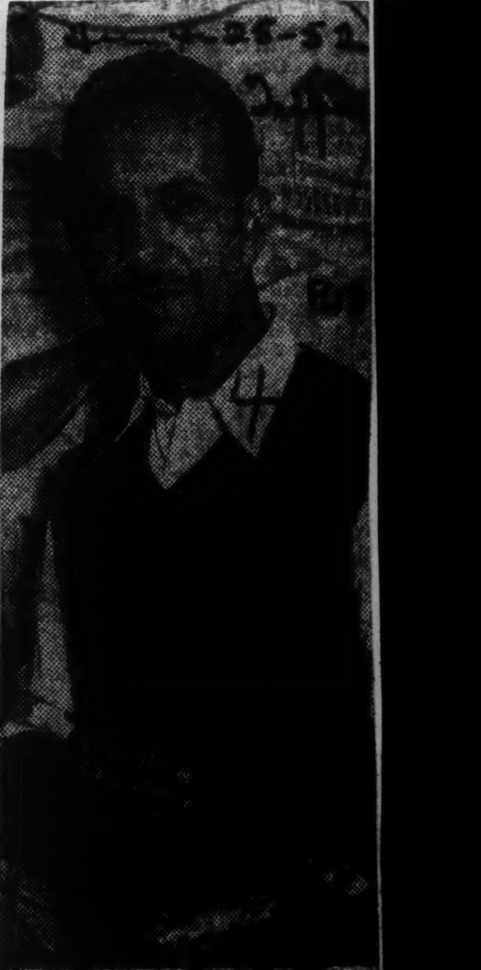
ATLANTA, Ga.—Murals depicting the contribution of the Negro to the Arts will be unveiled at the Trevor Arnett library of Atlanta university Sunday, April [illegible].

The artist, Hale Woodruff, who is internationally famous and currently on the faculty of New York university, will be present for the ceremony.

In six large panels, which will hang in the foyer on the second floor of the library, the murals will trace the development of the Negro from Africa in earliest times down to the present day.

Woodruff, educated at the John Herron Art institute in Indianapolis, The Chicago Art Institute, the Academie Scandinave, the Academie Moderne in Paris, and the Fogg Art Museum of Howard university taught on the faculties of the Atlanta university system for 14 years.

He was one of the five Negroes to exhibit at the World's Fair in 1939. Woodruff executed the murals on the "Amistad" incident now in the new Savery Library at Talladega college.



HALE WOODRUFF — noted artist, currently a member of New York University's Department of Art Education, will be at Atlanta University Sunday to participate in the ceremony of unveiling murals which will hang in the Trevor Arnett Library. The murals, in six panels, will depict the contribution of the Negro to the Arts.

African Art Has Little Or No Value To American Negro

By Floyd Snelson

WEST AFRICA, (GLOBAL) — One of the regrettable facts of Negro life is that the fine work of art done by African natives has no value at all to American Negroes as a whole. In fact, it is looked upon with disgust and dersion by some American Negroes. However the collection now in my possession shows natural skill, talent and ability by persons of color, and in my opinion, African art is indeed great.

A small segment of African natives who rub shoulders with the Europeans, make an attempt to emulate them. But all in all, the primitive African appears satisfied with his position, has no worries and does not attempt to improve his civilization. Art or no art. He doesn't know the date of his birth, the months of the year, the days of the week, the time of the day, and is not concerned with it. He knows when it is Sunday because that is his day off from work. And, nobody else is particularly interested in helping him raise his standards-or so it seems.

Hale Woodruff, noted artist and member of New York University's department of art education, who participated Monday in the unveiling of murals in Trevor Arnett Library at Atlanta University. The murals in six panels depict the contribution of colored people to the arts.

Hale Woodruff To Unveil Murals At A. U. Today

Murals depicting the contribution of the Negro to the Arts will be unveiled at the Trevor Arnett Library on today at four p. m. The artist, Hale Woodruff, who is internationally famous and currently on the faculty of New York University, will be present for the ceremony.

In six large panels, which will hang in the foyer on the second floor of the Library, the murals will trace the development of the Negro from Africa in earliest times down to the present day. Three of the panels will concern the ancient tribal arts of the Africans; the interchange of the arts between the African and the ancient Mediterranean culture of Egypt, Greece and Rome; and the destruction of the arts and culture of the African which resulted from the coming of the Europeans to the African continent.

Other panels to be devoted to eminent Negroes who have achieved fame in the visual arts through the end of the nineteenth century, will include such figures as Joshua Johnston, Patrick Reason, H. O. Tanner, E. M. Bannister, Robert Duncanson, Julien Hudson, A. B. Wilson and Scipio Morehouse.

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Museum Buys Pastel of Negro Girl

ST. LOUIS. — (ANP) — "Head of a Negro Girl," a pastel by Jean Etienne Liotard, 18th century Swiss artist, was purchased by the City Art Museum for $1,200 from the Schaeffer Galleries in New York, it was announced last week.

The painting depicts a girl wearing a light rose turban covered with a kerchief of sheer material. The warm flesh tones are set off against a light blue background which has been given strong backlighting. The characterization emphasizes appealing simplicity.

Liotard, who was born in Geneva in 1702, studied in Paris. At the age of 33, he went to Rome, where he executed portraits of Pope Clement XII and several Cardinals. Later he painted royalty in Vienna and Paris.

This pastel came from Amsterdam, and may have been done there about 1756.

Jordan Receives Congrats From Fort Campbell Commander

Col. Maroney, Lt. Col. Clark and Col. Jordan observe the unusual art exhibition recently when the 95th Inf. Bn. celebrated its first anniversary of activation with a treat of Arms and Arts. The "Art" was planned and presented by Jack Jordan as the public crowded the I. & E. Center to witness this treat. Jordan recently accepted an invitation to exhibit his work with an Italian and German artist in Clarksville, Tenn., at the Russo Studio. Jordan's "Modesty" and "The Chick" shown in the foreground.

T.S.U. Professor Wins Fine Arts Prize In Dallas

John T. Biggers of the Department of Art, Division of Fine Arts, has been named Top Art Winner in the white daily paper, The Dallas News, for his winning of the $100 top prize from Neiman-Marcus in the Fifth Southwestern Exhibition of Prints and Drawings-1952. His winning drawing was "Sleeping Boy" in carbon, the same work which was awarded the Schlumberger Prize of the Twenty-Fifth Annual Exhibit of Works by Houston Artists. Over seventy artists participated in the contest.

Mr. Biggers went to the Awarding Ceremonies at the Dallas Museum by Curator [illegible] Bywaters, where he was presented the prize on Sunday, January 20, 1952.

TSU Receives Valuable Art Work

HOUSTON — Texas Southern University was given its first piece of genuine African sculpture, it was announced January 21. Mrs. Susan McAshan gave it as the beginning of such a collection, which is expected to grow. Mr. and Mrs. John De Menil loaned to the University two sculpltured African Masks. They will be exhibited for a year at Texas Soouthern University.

The McAshan gift followed a gift in December of $3000.00 for a Kiln for the Ceramics Department and in November a $350,000.00 gift on a dormitory unit all by Mr. and Mrs. S. Maurice McAshan. Mrs. Susan McAshan is the daughter of Will Clayton, former secretary of State and former member of the Board of Directors of Texas Southern university.

Top Artists To Vie For $1,400 In Awards

ATLANTA — Eleven cash purchase awards totaling $1,400 are being offered by Atlanta university to the eleven artists who submit the best works in the school's forthcoming annual exhibition of paintings, sculpture and prints by Negro artists.

The prizes listed are as follows: for artists working in oil, [illegible] for the best landscape; [illegible] for the best portrait or figure painting; $150 as a general award for any subject and a second award of $100 for any subject [illegible] by popular ballot.

Artists working in [illegible] pastels, or gouache [illegible] two awards one [illegible] of $75. For [illegible] stone, plaster, or bronze, [illegible] can win either a first award of $250 or a second of $100.

Awards of $25, $15, and $10 will be given to the artists submitting [illegible], made from lithograph, [illegible] linoleum block, silk screen, [illegible] drawn with pen or pencil, or [illegible]d.

[illegible] exhibition, open to anyone [illegible] artistic ability, with or without formal training, will be seen [illegible] public from March 30 [illegible] April 26.

[illegible] 8 is the deadline for all [illegible] blanks which should be [illegible] the chairman of the exhibit. All works entered should [illegible] received at the University by [illegible] 15.

Exhibit Dawson's Art At Philadelphia Store

PHILADELPHIA — (ANP) — Charles C. Dawson the painter, has an exhibition of his work hanging in the art department of Snellenburg's, one of Philadelphia's largest department stores, this month. The group shown is attracting attention and consists of 14 water-color paintings.

Talented Clerk Draws Lots of Cartoons but Little Cash

BY ROBERT CROMIE

GEORGE L. LEE and Joe Louis each made 50 bucks out of Joe's first professional fight. But Louis had to go to more trouble than Lee, who merely drew posters for the event. Since that time Louis has made a much higher stack of cash than has Lee. But now it appears that Louis finally has quit the ring, while Lee still uses his drawing board to advantage.

George Lee

Lee, who has been a clerk in the Chicago postoffice since 1937, also does cartooning—mostly on sports subjects—on a free lance basis. If you are a boxing fan you undoubtedly have seen his stuff in the Chicago Defender, one or more of the other Chicago dailies, or on programs for the International Boxing club's major promotions.

He's a Pro and His Style Is Crisp and Clean, Say Experts

Both Chet Adams [creator of the "All in Sports" panel cartoon in THE TRIBUNE] and Bill O'Brien, member of The Tribune sports' staff and an accomplished artist, say that Lee is a really good cartoonist. Says Adams: "He's a pro." Says O'Brien: "His style is crisp and clean and he draws extremely well."

All of which indicates that ability isn't enough, sometimes. You need the breaks, too.

Lee, now 45, was born in Jamestown, N. Y., lived in Spokane, Wenatchee and Seattle, Wash., during his teens, and came to Chicago in 1927. He began drawing in high school but had very little formal training—a few months at the Chicago Art institute. He was a messenger for the Pure Oil company for five years, cartooned for "Sport Eye" and "Bang" [a boxing journal], and in 1934 began a weekly sport cartoon for the Defender. Later he had a series of cartoons in the Pittsburgh Courier on the accomplishments of leading Negro scientists, artists, musicians, and athletes, and occasionally landed a cartoon in one of the large non-Negro dailies.

Syndicated "Interesting People" Panel in Midforties

In the midforties he syndicated an "Interesting People" panel to 10 or 11 papers but this finally dwindled away and he did very little drawing of any kind until the I. B. C. started up a couple of years ago. Then Truman Gibson, I. B. C. secretary, and Tommy King, publicity director, hired him on a piecework basis. Since then he has done perhaps 25 large pen-and-inks for them.

Lee's wife, Jennie, teaches at the A. O. Sexton school, and their only son, Richard Lee, 14, a freshman at Lindblom High school, may turn out to be an artist, too.

"He seems to have quite a bit of natural ability," Lee says. "At his age I was just in the hankerin' stage."

Lee himself still hopes to land a regular job on some newspaper or magazine or perhaps get his stuff syndicated. He almost found employment on a Chicago afternoon paper some years ago but that chance slid by.

Works on Drawing Board Propped on Living Room Table

"At that time it was hard for colored people to break into anything," he explains without malice. "Tho for a time it looked like my big opportunity."

He also dreams of some day having a larger place than the one in which he now lives at 6221 Loomis av. At present he works on a drawing board propped up on the living room table. He would like a little den of his own.

That first Louis fight, incidentally, was held at Bacon's casino, 48th and Wabash. George Traxton promoted it and Joe knocked out Jack Kracken of Chicago in the first round. Lee can show you the clips. In fact he has clips on all of Louis' fights. Even if his hobby doesn't pay off too well he has fun out of it.

Art Lovers Urged To Visit Exhibit Sunday At Library

Atlanta art lovers may view the choice works of Georgia high school students tomorrow and all next week, when exhibits of the Annual Scholastic Art Awards Contest will be displayed in the West Hunter Branch Library, according to Miss Beatrice Stafford, director of the Negro division of the contest.

Beginning at 3 p. m. with a musical program, the art exhibit will be thrown open to public inspection. At the end of the week judges will make their selections from among the works of the students, and some talented students will receive valuable prizes and scholarships.

The Scholastic Art Awards Contest is sponsored nationally by Scholastic Magazine. Locally it is sponsored by Rich's, in cooperation with high schools throughout the state. Citizens are urged to give encouragement to young artists by visiting the exhibit from February 24 to March 8.

FISK ART GALLERY TO RECEIVE WORK OF AMERICAN ARTIST

NASHVILLE, Tenn., Jan. 21—The Fisk University Art Gallery, one of the 21 museums and galleries throughout the country selected by the American Academy of Arts to receive the work of an American artist under the terms of the famous Hassam Fund, announces the arrival of the gift, "Fates" (oil) by Jay Robinson.

In 1935, when the celebrated painter Childe Hassam died, he bequeathed to the American Academy of Arts and Letters 350 of his paintings and drawings with the request that they be sold from time to time to create a fund known as the Hassam Fund. The income from this is to be used to purchase works of contemporary artists which in turn are presented to art galleries and museums throughout the United States and Canada chosen by the Academy. Selecting museums in diverse sections of the country had made it possible for the works of contemporary artists to be widely displayed.

The Academy, to which Hassam was elected in 1920, consists of 50 outstanding members of the National Institute of Arts and Letters founded "for the furtherance of literature and fine arts in the United States." Paul Manship, sculptor, is President.

Well-known artist members of the Academy include Eugene Speicher, Gifford Beal, John Marin, John Taylor Arms, James Earle Fraser, Charles Hopkinson, Anna Hyatt Huntington, Mahonri Young and Leon Kroll.

Va. State Art Professor To Lecture At Guilford College

PETERSBURG. — (ANP) — Walter A. Simon, associate professor of Fine Arts at Virginia State college, will lecture at Guilford college, Guilford, N. C., Feb. 18-22, under the auspices of the American Friends for the current year. Simon has won prizes at the annual Atlanta university Art exhibition [illegible] years, taking first prize in [illegible] and second in 1949.

He is a graduate of New York university with the B.S. and M.A. in Fine Arts. He also has studied commercial Art at Pratt Institute in Brooklyn and Fine Arts at the National Academy of Design.

Recently his painting "Pier 27" was displayed throughout the state among a collection of 14 oil paintings by Virginia artists. Simon is a member of the Museum of Modern Art in New York.

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ARTIST AND WORK— Cliff [illegible], Pennsylvania artist and instructor of fine arts at Virginia State college (next to portrait), is shown with principal [illegible] Smith and Mrs. Cornelia Wyatt Malone, widow of the educator, and her two grandsons [illegible] unveil the portrait of her husband, Edward W. Wyatt, by Mr. Johnson at recent dedication ceremonies in the new Edward W. Wyatt high school, Emporia, Va. Wyatt high school, Emporia, Va.

THE TIP - OFF

BY EMORY O. JACKSON

"The New Day," Father Divine's weekly newspaper and "The Atlantic Monthly," a quality magazine, perhaps have no place in the same column. A scholarly friend of mind doesn't think they even belong on the same desk.

Jean Burden has done a portrait of Howard Thurman, Dean of the Chapel at Boston University, which is published in the October issue of T. A. M. She is a member at large of the Church for the Fellowship of All Peoples in San Francisco, Calif. The Article relates the thinking and experiences which went into the decisions that Rev. Thurman made in starting his new type of church and also in becoming the first Negro person to head the chapel deanship at B. U.

Thurman was at Morehouse College as a teacher most of the four years I was a student there. Miss Burden mentions these years in weaving her story. At our graduation in 1932, Thurman who was leaving the Red Hill for Howard University, delivered the commencement speech.

He said among other things that when we descended into the tough, hard cruel world there would come forces which would seek to break our spirits, corrupt us, and try to crush us for standing up for our convictions, ideals and beliefs. Miss Burden does not include this in her essay but I dredge it up because I have found that Thurman was right.

He is scheduled to deliver the sermon at the Tuskegee Institute chapel next Sunday, Oct. 30, I hear. He needs to preach on the [illegible] of leadership the world needs in times like these. In a "College Night" program at Congregational Church in Atlanta, Ga., in 1932 he spoke on a subject something like that. "He preaches no sermons on the racial problem, on politics, or on bigotry," Miss Burden writes.

He taught us what was called "Freshman Ethics" in 1928 and in 1932 we used to go to Thurman's home on Saturday night, eating gum drops and peanuts and listening to the "Great Mystic" teach us about [illegible] and its problems. Miss Burden writes that "He (Thurman) will never be a whip for any cause." She adds "He will turn men to the Inner Light if they will let him." His basic teaching is "We are one at any level." One needs to know these things in seeking to learn the hearts of those who have been touched by Thurman, as mine has been.

In his organ Oct. 17, The Rev. M. J. Divine, reports on an interview he granted the Rev. and Mrs. Leon J. Sullivan, pastor of Zion Baptist Church, Philadelphia. At one point in the interview, Father Divine said the visitors "spoke as though you were one with us for democracy and brotherhood." He adds: "My belief that you lift up a standard and know within yourself and let others know you are representing a principle . . . We represent democracy, Christianity, Americanism."

The interview he also explains, in part, why he extended an invitation to "the Reverend Doctor James F. Jones," who grew up in the community of Avondale, Birmingham, Ala., and is neighborly known as "Son Jones." Both ministers have been referred to as cult leaders but they have their following and seem to teach from the same Bible although different persons have different interpretations of what they read.

Whether cultism or mysticism one must find something on which he can rely stronger than himself When you find this it has a way of lifting your thinking above race, class and station and puts you where you can only see human beings. One who has known injustice and mistreatment has a peculiar kinship with suffering humanity and the weak.

Dr Ralph J. Bunche in his New York Herald Tribune Forum speech pointed out that "The intensity of a man's faith in life may be gauged by his readiness to say yes to the past and yes to the future to recognize the good he has inherited while being ready to accept change.

We must seek to prove our ability for dealing with change and to be instruments for constructive change." The change should provide "opportunities within the new circumstance to advance the welfare of their fellow citizens."

There is a difference in change and merely rotating. Change on the constructive side should seek to advance one from where he was to where he should be. To shift one from a dump to a ditch is hardly constructive change in the sense of history and social justice. As Bunche points out "By making full use of new facts, new circumstances, new relationships, we expand and enrich a heritage which these very changes enable us to understand more fully and to value more highly."

NEGRO VISITS IN 900 TO AMERICAS SEEN

Tenth Century African Pottery Decorated by Using Corn Cob Cited as Evidence

Special to THE NEW YORK TIMES.

LONDON, Nov. 20—The theory that there were cultural relationships between Africa and the Americas for at least 400 years before Columbus sailed west in 1492 was put forward in today's issue of the British science journal, Nature.

It was propounded by Dr. M. W. D. Jeffreys of the University of Witwatersrand in Johannesburg, South Africa, who says that tenth century pottery of a West African tribe named the Yoruba was decorated by rolling an Indian corn cob over the wet clay.

As all varieties of Indian corn are believed to have been derived from an indigenous Mexican or Peruvian grass (Euchlaena) Dr. Jeffreys has been trying to find out how the characteristic and readily detectable grain reached the Old World before Columbus was born.

It came, he said, "from the northeast" of West Africa. By studying the ancient tribal names of Indian corn he discovered that the grain was always called by the name of the next northern or more easterly tribe.

Thus it successively became "the guinea corn of the Kanuri" and then the "guinea corn of the Kwona" and the "Pabir" and the "Jukun" and soon through various tribal names up toward Egypt.

Dr. Jeffreys concluded by saying, "My researches over the past seven years have now accumulated sufficient data to establish Arab-Negro contacts with the Americas beginning about A. D. 900.

The actual "contacts" are not stated, although in a paper in the August issue of the Italian science journal Scientia Dr. Jeffreys said that he believed that Arab navigators crossed the Atlantic to Mexico and Brazil between 900 and 1200 A. D.

He also asserted that ancient Arab or Negro skeletons had been found in the Pecos Valley of Mexico and that Columbus was aware of strange "foreign grains" in West Africa before he sailed West on his first voyage.

Those grains, Dr. Jeffreys believes, came from Brazil and had been brought to the Old World by the Arabs. Leading botanists here say they prefer to suspend judgment on the theory. Prof Cyril D. Darlington of Oxford said tonight that he had no doubt that Indian corn was of Mexican or Peruvian origin, but he believed it traveled east "in post-Columbian times."

Ethnologists are less skeptical. The ysay "it is possible that very occasional voyages were made across the Atlantic before 1492."

A Cambridge geographer pointed out that there was a readily discernible Chinese influence among South African tribes. Sung and Ming pottery have been found in Southern Rhodesia, he said, while "the Chaldean King Nabonidus (606 B. C.) opened sea routes between Babylon, China, India and East Africa, and the Hindus then migrated to Africa."

"It may be that the Indian corn first reached Africa via the Pacific and China," it was said.

Report From Europe

By Ollie Stewart

Howard professor weds abroad

PARIS — By the time you read this, the former Lois R. Jones (now Mrs. Pierre Noel), professor of fine arts at Howard university, should be enjoying the companionship of her new husband at 1220 Quincy st., ne, Washington, D.C.

She was married on the French Riviera in August (at Cabris, near Nice) and almost the entire population turned out to wish her happiness. The newlyweds gave 3,000 francs to the local school fund.

Monsieur Pierre Noel is Haitian, and an artist (designer) also. He flew back to Haiti from Paris in October, and is expected in Washington early in November. Meanwhile, in Paris, an exhibition was held at the Sorbonne to celebrate the 100th anniversary of the publication of "Uncle Tom's Cabin."

Mr. Stewart

Paintings Exhibited

Prominent among the works showing the achievement of colored Americans were paintings by the new Mrs. Pierre Noel, and photographs of her painting in France — since she has been coming over for the past several years. Others exhibited in photographs were Marian Anderson, Dr. Ralph Bunche, Dr. Mercer Cook, Dr. Rayford Logan, Paul Robeson and Mrs. Bethune.

Haitian artist to join his H.U. professor bride soon

WASHINGTON

Pierre Noel, Haitian artist, is scheduled to arrive in Washington from Haiti within the next week or so, to join his bride of a few months, Artist Lois Jones who is associate professor of art at Howard university. She is among the painters who will receive awards at the Corcoran gallery the night of Nov. 21.

The couple were married in France this past summer, culminating a romance which blossomed in the Capital last year when M. Noel was guest artist at the Pan American Union in Washington.

At this time he and Miss Jones renewed an acquaintance of several years previously when both were students at Columbia university in New York City.

Married In English Church

They had expected to wed at Howard, but it was impossible for M. Noel to obtain a visa in time to depart in June with Miss Jones for the honeymoon in France which they had planned.

Accordingly, Miss Jones left for the South of France where she spends each summer painting and as soon as M. Noel was able to obtain his visa he flew across the Atlantic to join her.

The former Mlle. Celine Tabary, who used to teach art at Howard, was matron of honor for the religious ceremony which took place in an English church in Grasse on the Riveria on August 18.

Motored To Monte Carlo

It followed a civil ceremony in the little villege of Cabris which was attended by practically all the villagers who have known Miss Jones for years.

The bride wore a pale grey-blue crepe afternoon frock, adorned with rhinestones and a coral stole. After a dinner party at a nearby inn, the newlyweds began their honeymoon by motoring to Monte Carlo.

At the close of the summer, Miss Jones returned to her teaching duties at Howard and M. Noel returned to Haiti to attend to business affairs before coming to the U.S. to take up residence in Washington.

He is expected to arrive in time to have Thanksgiving dinner with his bride, if not before.

Miss Jones is the daughter of Mrs. Carolyn Jones of Boston. She has exhibited in many salons here and in France and has received a number of art awards.

Harvey Lee Wins 2nd Straight Art Award

DAYTONA BEACH, Fla. — For the second year in succession, Harvey [illegible] Lee, jr., director of art and art education at Bethune-Cookman college, has won the first place award in the Stetson university [illegible] artists exhibition, [illegible] annually, for his still life painting.

Brown Wins 2nd In Arts

LANGSTON — Eugene Jesse Brown, head of the Art Department, Langston University, won second place in the Association of Oklahoma Artists which opened Sunday Nov. [illegible], 1953 in the Art Center of the Municipal Auditorium.

This year the Association used a new plan of permitting Oklahoma artists to send their work to either a conservative or modern jury. This they felt gave both groups a chance of competing on an equal basis.

Mr. Brown's canvas "The Old Land Mark" took the second place in the conservative group oil. The first [illegible] won by Leonard Good, a former Oklahoman, and now head of the Art Department at Drake University, Des Moines, Iowa. The Honorable Mentions in this group went to Ruth M. White, John Shelby Metcalf and Dorothy Ash; for the modern works, oil to John Swearngen, first; W. Duayne Hatchett, second; Honorable Mentions to Dale McKinney, Elinor Evans and W. Harold Smith.

Ridley Holds Art Display In Missouri

Sometime ago these same columns carried the information that Gregory Ridley, an instructor in the art department of Alabama State College had staged a one-man art show in Nashville, Tennessee, the first ever to be presented by a Tennessee race member.

Recently the art instructor was invited to send his works to Lincoln University, Jefferson City, Mo., to be put on display there in another one-man presentation.

Lincoln University has just opened up its half million dollar library in Missouri and invited the professor to place his artistic works on display in the foyer of this new building at the university's expense. The foyer makes a lovely exhibit hall and is located where the entire student-body, faculty and visitors can see all the works.

More than thirty pieces of artistic works in pencil, tempera and oil were sent, of which Mr. Ridley is most noted.

He, too, was invited to appear in connection with the show, but pressing obligations at the college kept him in Montgomery.

Aside from the numerous paintings he has, the art teacher has done several murals of outstanding significance for hotels, churches, clubs and private use.

He is a product of Fisk and Tennessee State, having studied under the famous Aaron Douglass. He has been at Alabama State College three years and is making a wonderful contribution to the art department of that institution.

Most of his works are still on display at Lincoln University, but may be seen by interested persons after they are returned in the near future.

Artist takes top prize in exhibit

DETROIT (ANP) — Hughie Lee-Smith, 38, Detroit artist, was top prize-winner at the 44th annual Michigan Artist Exhibition.

Lee-Smith's oil painting, titled "The Piper," will receive the $300 Founders Society prize in the exhibition, which opened Tuesday at the Detroit Institute of Arts.

Painting Of Boy

The painting shows a small boy blowing a toy musical instrument against the background of a dilapidated building and a littered city street. He previously [illegible] Michigan Artist shows in 1951 and 1952.

A native of Florida, Lee-Smith grew up in Cleveland and received his early art training there. He studied at an art school [illegible] year [illegible] work on an art education degree at Wayne university.

4 1953

Atlanta U. Announces 12th Competitive Art Exhibition

Opportunity to participate in its 12th annual Exhibition of Paintings, Sculpture and Prints by Negro Artists has been announced by Atlanta University. The exhibition is open to anyone with artistic ability. Formal training in the field is not a prerequisite.

2-8-53

For the eleven best art works submitted, Atlanta University is offering cash purchase awards totalling fourteen hundred dollars.

The prizes to be awarded and the categories are as follows: Oils — (1) The John Hope Prize for the Best Landscape ($250); (2) The Atlanta University Award for the Best Portrait or Figure Painting ($300); (3) First Atlanta University Award any subject ($150); (4) Second Atlanta University Award, any subject (to be awarded by popular ballot) $100. Water colors, Pastels, Gouache — (5) First Atlanta University Award ($125); (6) Second Atlanta University Award ($75).

Sculpture — Wood, Stone, Plaster, Bronze (7) First Atlanta University Award ($250) (8) Second Atlanta University ($100). Prints — Lithograph, Wood or Linoleum Block, Etching, Silk Screen, Pen or Pencil Drawing (9) First Atlanta University Award ($25); (10) Second Atlanta University Award ($15); and (11) Third Atlanta University Award ($10.)

Entry blanks should be received by the Chairman of the Exhibition by March 7. All works entered should be received at the Atlanta University Library, Atlanta, Georgia, by March 14.

The Exhibition will open to the public on Sunday, March 29. It will continue through April 26.

$1,400 in Prizes

A.U.'s Art Exhibit Plans Set

ATLANTA — (ANP) — The twelfth annual exhibition of paintings, sculpture and prints by Negro artists now is open for competition, Atlanta University sponsors of the event announced this week.

Open to anyone with artistic ability, the exhibition is not restricted to persons with formal training in the field. For the eleven best art works submitted, Atlanta U. is offering cash purchase awards totaling $1,400.

Prizes to be awarded and the categories are as follows:

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2-21-53

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The exhibition will be open to the public on Sunday, March 29. It will continue through April 26.

New York Artist Wins At Atlanta U.

P. 19

ATLANTIC, Ga. — The oil painting, "To The Future" by the New York artist, Charles White, polled the largest number of popular votes at Atlanta University's 12th annual exhibition of paintings, sculpture and prints by Colored Artists, which closed to the public last Sunday, after a month's showing.

The painting is a life-size full figure of a colored woman who stands resolutely with arms folded before a barren and desolate land. For many of the patrons, it was one of the most powerful and commanding oils in the show. As a result of the people's choice, Mr. White will receive a purchase award of $100.

Runners-up for the 1953 popular award at Atlanta University were Henry J. Williamson of Cleveland, Ohio, for "Portrait of Mr. Peyton Lemon"; Samuel Countee of New York City for "Boy With Apple"; James Walden of Atlanta for "Portrait of Louise"; and James R. Reed of Boston, Mass., for "The Blue Shawl."

Colored Artist Revealed As One Of Best Photographers On Life Magazine's Staff

LIFE MAGAZINE for March 16, reveals that many of its most intriguing pictures is the work of a colored artist. The issue features several pictures by Gordon Parks, and gives the following short biographical sketch of Mr. Sparks, along with his picture.

'Gordon Parks, ... left a farm in Kansas to become a pullman bartender, bought a camera in 1937 to amuse himself in his off hours. He persevered even though while taking snapshots of seagulls, he once fell into the ocean.

3-20-53

('Starting professionally in fashion illustration, he worked as a photographer with OWI during the war and in 1949 joined the staff of LIFE. This month the Art Institute of Chicago, describing Parks as 'One of the most powerful photographers working today," is honoring him with a one-man exhibition of his photographs, most of which have appeared in LIFE. They reveal him as a versitile artist with a sensitive eye for such diverse subjects as slum-dwellers and celebrities. Parks is also a musical man whose first composition has been performed in Europe and the U.S.

One of Mr. Park's most interesting pictures shows the Catholic parish at St. Benedict in Washington, D.C. This parish has a "turntable church" which consists of a large auditorium and a small chapel, with an altar on a turntable in between.

The altar can be moved to face the auditorium when the priest wants to hold religious services, or it can be spun to face the chapel when the parish wants to use the auditorium for basketball games or dances.

Catholics honor St. Benedict, a Moor, who was a Negro saint in Sicily.

Ans so, if in the future when, more "tuntable churches" are built to serve the members in worsship and in amusement, all on the same floor, maybe Gordon Parks, TIME MAGAZINE'S resourceful Negro photographer will come in for much praise for his pictures showing how it can be and IS being done.

Atlanta University Awards Prizes To Promising Artists

Atlanta, Ga.—(Special)—A highly imaginative figure painting in oil entitled "Geek Dance" by Irvin H. Turner, 29-year old art teacher in the public schools of Baltimore, Md., was unanimously approved by the jury for the highest cash purchase award of $300 at Atlanta University's 12th Annual Exhibition of Paintings, Sculpture and Prints by Negro Artists which opened to the public in the exhibition Gallery of the Trevor Arnett Library at 4:00 p.m. on Sunday, March 29.

Nine others received cash purchase awards in the current show and six have been cited with honorable mention.

Walter A. Simon of Petersburg, Va., Art Director at Virginia State College has received the John Hope Landscape Award of $250 for his oil painting, "Venezia;" Thomas Edward Goodwin, a School Teacher in Chicago, Ill., has received the first Atlanta University Award in Oil (any subject) of $150 for his "Self Portrait;" Romeyn Van V. Lippman, Boston, Mass., Artist, has been given the first Atlanta University Purchase Award in Water Colors of $125 for his "Revival;" and Jewel Woodard Simon, Atlanta Artist, has received the second Atlanta University Purchase Award in Water Colors of $75 for her painting, "City Slums."

Two have received sculpture awards. John Biggers, a member of the art faculty at Texas Southern University in Houston has received the $250 Award for his terra cotta figure entitled "Kneeling Figure;" and Hayward Oubre, Chairman of the department of Art at Alabama State College at Montgomery has received the second award of $100 for his massive plaster figure, "IIn A Pensive Mood."

Three awards have been given in the graphic arts. Leroy C. Weaver, an Art Instructor at Prairie View College in Texas has received the $25 Purchase Award for his etching, "East Texas Oil Field;" John Biggers (already mentioned) received the second Purchase Award of $15 for his lithograph, "Mother and Children;" and Robert A. Daniel, who teaches at Florida A. and M. College in Tallahassee, the third Purchase Award of $10 for his pencil drawing, "Self Portrait."

Artists Enter Show

Ten Prize Winners at A. U. Exhibit

ATLANTA, Ga.—A highly imaginative figure painting in oil, entitled "Greek Dance," by Irvin H. Turner, 29-year-old art teacher in the public schools of Baltimore, Md., has been unanimously approved by a jury for the highest cash purchase award of $300 at Atlanta University's twelfth annual exhibit of paintings, sculpture and prints by Negro artists which opened to the public in the Exhibition Gallery of the Trevor Arnett Library, Sunday, March 29. Nine others received cash purchase awards in the show and six have been cited with honorable mention.

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Those cited with honorable mention were Al French of Boston, Mass., for his portrait in oil, "Awaiting Better Days"; Eugene Jesse Brown of Langston, Okla., for his landscape in oil, "Old Landmark," and James Yeargans of New York, N. Y., for his modern "Assemblage al Fresco."

* * *

IN THE WATER colors, Bernard Goss of Chicago, Ill., was cited for "Abstract," and in the graphic arts, mention went to Allen H. Halle of New York, N. Y., for his linoleum block, "Free the Slaves." In the sculpture, Selma Burke Kobbe of New Hope, Pa., won honorable mention for her brass figure, "Torso."

Eighty-four artists from all over the nation entered the show.

The exhibition contains 1[illegible] works of art.

Oklahoma Artists Show at Atlanta

LANGSTON. — Eugene Jesse Brown, head of the art department at Langston university, and Mrs. Ima Johnson, art teacher in the separate schools of Tulsa, are among the one hundred artists who exhibited in the Twelfth Annual Exhibition of Painting, Sculpture, and Prints by Negro Artists at Atlanta university, Atlanta, Ga.

Mr. Brown is represented by two oil paintings, "[illegible]" and "Old Landmark." The latter won honorable mention.

Mrs. Johnson is represented by two oil paintings also, "The Gym" and "Tennis Court."

Mrs. Johnson is a Langston university graduate and one of Mr. Brown's former students. She graduated in 1951 with an A. B. degree in Music and she returned during the summer and completed work for a major in art. Mrs. Johnson was an outstanding student, her work has been exhibited at Langston university's art gallery, Philbrook Are Center, and presently at Atlanta university.

New Yorker Wins Top Oil Award

ATLANTA, Ga., May 6—The oil painting, "To The Future" by the New York artist, Charles White, polled the largest number of popular votes at Atlanta University's 12th annual Exhibition of Paintings, Sculpture and Prints by Negro artists, which closed Sunday, April 26, after a months showing. The painting is a life-size full figure of a Negro woman who stands resolutely with arms folded before a barren and desolate land. For many of the patrons, it was one of the most powerful and commanding oils in the show. As a result of the people's choice, White will receive a purchase award of one hundred dollars.

This was the fourth prize that White has received at the Atlanta University exhibitions. He won the highest cash award in 1946 for his figure painting, "Two Alone." And in the same exhibition he took the first award in the graphic arts of $25 for his lithograph, "Hope for the Future." In 1948, White again was adjudged a first winner in the graphic arts for his lithograph, "John Brown."

The artist was educated at the Art Institute of Chicago, the Art Students League of New York, and in art schools in Mexico City. His works have been shown in New York at the A. C. A. Gallery, the Whitney Museum, and the Metropolitan Museum. They also have been exhibited at the Library of Congress and outside the United States in France, Japan, Germany and Mexico. A Rosenwald Fellow in 1952, White has had his paintings purchased by the Whitney Museum, Howard University, Hampton Institute and the Library of Congress.

Runners-up for the 1953 popular award at Atlanta University were Henry J. Williamson of Cleveland, Ohio, for "Portrait of Peyton Lemon"; Samuel Countee of New York iCty for "Boy With Apple"; Jenelse Walden of Atlanta for "Portrait of Louise," and James Reuben Reed of Boston, Massachusetts, for "The Blue Shawl."

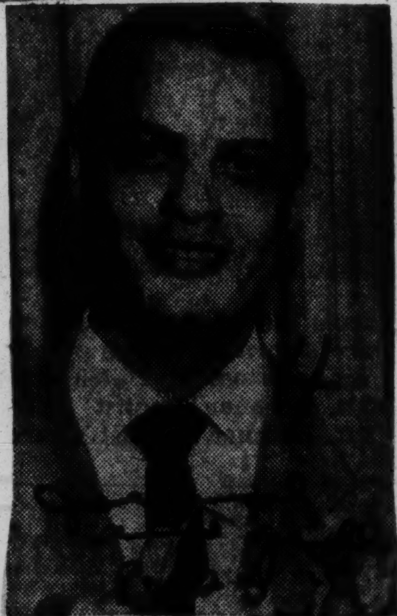
Two Vashon Pupils Win Art Awards

ST. LOUIS — Two Vashon high school students won prizes in art contests last week.

Wm. Shelby

They are Oliver Jackson, 18, son of Mrs. Mae Nell Jackson, and William Shelby, 18. Jackson won a Famous Artists course in a nation-wide competition in conjunction with annual National high School Art exhibition which opened last week at Carnegie Institute in Pittsburgh.

Shelby, a senior, won the $25 Strathmore award. He also previously won an award in a YWCA poster contest.



AWARDED MEDAL— George Olden, CBS-TV graphic arts director, was awarded the [illegible] Medal at the recent thirty-second annual National Exhibition of Advertising and Editorial Art for his "several contribution to television graphic art."

TWIN HONORS FOR D.C. ARTIST

Works exhibited in 2 famed galleries

WASHINGTON—(ANP)—Twin honors, in the field of art came this week to James C. McMilam, 27, artist formerly of Sanford N.C. when one of his graphite drawings and an oil painting were selected in keen competition for exhibitition in Corcoran G a l l e r y of Art and in the Smithsonian Institute.

"Still An Outside" is the title of McMillan's graphite drawing. It went on view Nov. 22 at the Corcoran Gallery. Of strong social significance, this drawing is included among 200 winning entries chosen by a jury which examined 1,500 pieces of art originally submitted for the exhibit. McMillan's work will remain on public view until January 3, 1954.

The artist's oil painting now at the Smithsonian Institute is titled "Lord We Thank You." This work and 300 other jury selected entries are being shown under the auspices of the D.C. chapter of the American Artist Professional League. Assisting in the exhibit is the Entre Nous Club.

McMillan's art also has been exhibited in Paris, France at the Salon de l' Armee-sponsored by the French government; the 1950 Franco-American Fellowship Exhibition on Avenue L'Opera, and at the Raymond Ducan gallery.

McMillan is a graduate of Howard University. He received his master of fine arts degree last year at Catholic University. In 1951 the Academic Julian in Paris conferred a certificate upon him for advanced studies.

He has studied also under a fellowship at the Skowhegan school of art in Maine. There national attention was focused on his murals through a photograph of them in an article on the school appearing in Look magazine.

In addition to his skill in the use of oils, McMillian is regarded as equally a d a p t in ceramics, sculpture in stone and wood, paintings in water color and inks, lithography, silk screening, and drawing in charcoal and crayons, meanwhile, his productions range from pure art to commercial and advertising presentations w i t h c a r t/o o n s as an additional interest.

Before moving to Washington, the artist was head of the art department of Bennett college, Greensboro, N. C. He held position five years following his graduation from Howard. His parents, the Rev. and Mrs. I.E. McMillan, reside in Sanford, N. C.

STAN WILLIAMSON
Hold One-Man Exhibit

LITTLE MAN'S ARTIST:

Williamson Gets Boost

CHICAGO — Art for the masses got a healthy boost here as the result of the one-man show of talented Stan Williamson.

Williamson's month-long exhibit of thirty-one watercolors and caseins closed at the Southside Community Art Center with a high percentage of the works sold.

Art center officials viewed as significant the fact that, although a list of notables, such as Mrs. Earl B. Dickerson and Davis Preston Ross Jr., sponsored the show, the main support came from [illegible] Chicagoans.

Has Large Following

Williamson, art director and book designer for the Wilcox and Follett company, publishers, enjoys a large Chicagoland following.

Recently, he was the recipient of a certificate of award from the Chicago Book Clinic's fourth annual exhibit, where his book designs have been cited as outstanding at each of the exhibitions.

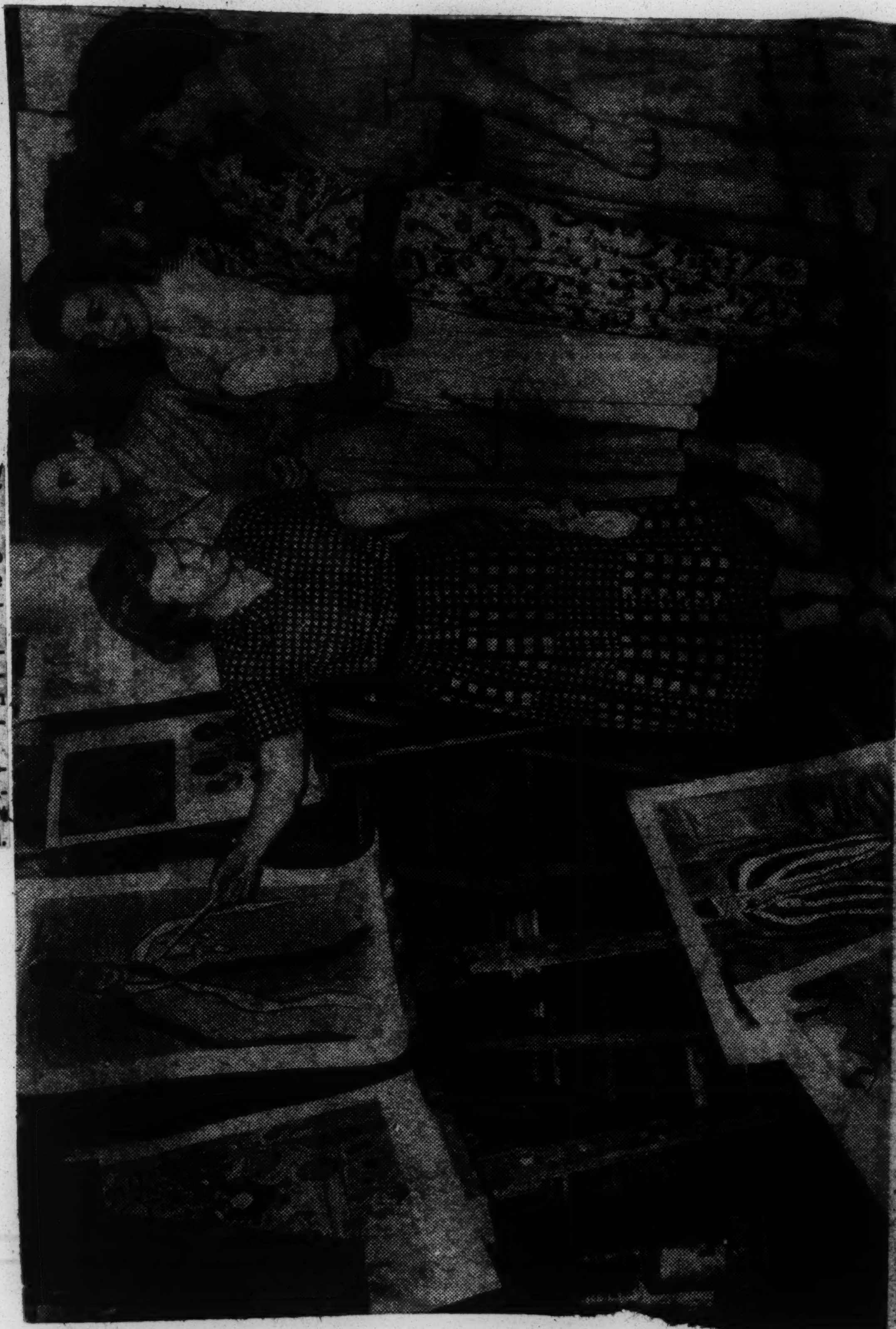
A product of the Illinois Institute of Technology, Williamson has been with the publishing firm for thirteen years.

Negro, 13, Rewarded For Industrial Art

A 13-year-old Atlanta Negro student has won a $40 prize in the Ford Motor Company's 1953 Industrial [illegible] program.

Gardenia B. Taylor of 139 Mayson Ave., N. E., eighth-grade student at David T. Howard High School, took the prize for a textile place mats entry.

The company gave awards totaling $45,000 to students in vocational education and industrial arts classes in schools over the nation.



STUDYING Mrs. Myra Narbonne, an art supervisor, gives instructions to (from left) Rita D'Abostino, Mrs. Marie S. Case, Mrs. Mary Bonetti and Adelaide DiBerar at the opening of the Board of Education's Summer Workshop for teachers at Central High School. The sessions continue to July 31.

Paintings By Negro Instructor Win Praise In Nashville Show

For the first time in history, a native Negro of Nashville, Tenn., and an instructor in the art department of Alabama State College here, exhibited a collection of thirty-one original paintings and drawings in a "one-man" art show in Nashville.

Gregory Ridley Jr., an instructor in plastic and graphic arts at Alabama State College for Negroes, spent two years of his spare moments from the class room working furiously over creative paintings and drawings in both abstract and realistic designs to initiate such a program.

The art exhibit included thirty-one paintings and drawings in all. There were 24 in oil, two in water colors, four in tempera and one in pencil.

The collection varied with abstract, realistic and impressionistic works of such titles as "Embrace," "Chain and Soul," "Nude with Plant," "Wood," "Faces," and "Dying Cause,"

These works received much praise and acclaim from nationally known critics from Vanderbilt University, Peabody, Nashville Artists Guild and Scarritt.

Ridley has done six murals for which he received wide recognition.

Other works of Ridley have been exhibited in Atlanta, where in 1951 and in 1952, he made creditable showing against national competition, and in Nashville, where in 1951 he won a gold trophy for submitting the best work of art.

Gregory Ridley received his formal training at Fisk University, under the famous Aaron Douglas and at A & I State University. He is affiliated with Kappa Alpha Psi fraternity and several art societies.

College professor stages art exhibit in Nashville

NASHVILLE, Tenn.—A native of Nashville and professor in the art department of Alabama State college, Montgomery, Ala., exhibited a collection of paintings and drawings in a "one-man" art show here recently.

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Varied Collection

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Ridley has done six murals for which he received wide recognition. One mural of Christian character, which received outstanding ovation, was done for a church; another in Mexican culture, was done for a hotel in Nashville, which brought the artist wide recognition.

Mrs. Williams Paints Religious Pictures

MRS. VIENNA WILLIAMS

In her "spare time" Mrs. Vienna Williams, 1227 School street, draws and paints religious pictures. One of her recent ones, request by a church, is the "Sacred Heart," done in oil.

"THE SACRED HEART"

Fort the past fifteen years, Mrs. Williams, who has had no formal training in art, she has been painting as a hobby. Many of her pictures, "Christ Knocking at the Door" and "Garden of Gethsame", appear in churches in and out of the city.

She described her ability to paint as a "gift from God."

Mrs. Williams works daily. She is busy, also, as a junior worker in East Seventeenth Street Church of God in Christ.

BY GLADYS P. GRAHAM

BARTHE DESERTS SCULPTURE FOR FIRST LOVE, PAINTING

NEW YORK— (ANP) — Richmond Barthe who is now residing in his elaborately furnished home in Kingston, Jamaica, returned to New York for a brief spell to his former workshop in the Village. This writer saw his well done painting in oil which he said were starters in his new climb as a painter. He began his career some 20 odd years ago as a painter.

Dr. Barthe looks forward to the excitement of his work in fine arts and his beautiful surroundings in Jamaica where beauty abounds.

Carmen Sheppherd, well known contralto and musician is visiting her old home in Jamaica, British West Indies where she says the scenery is lovely and she is having a wonderful time visiting old friends.

4 1953

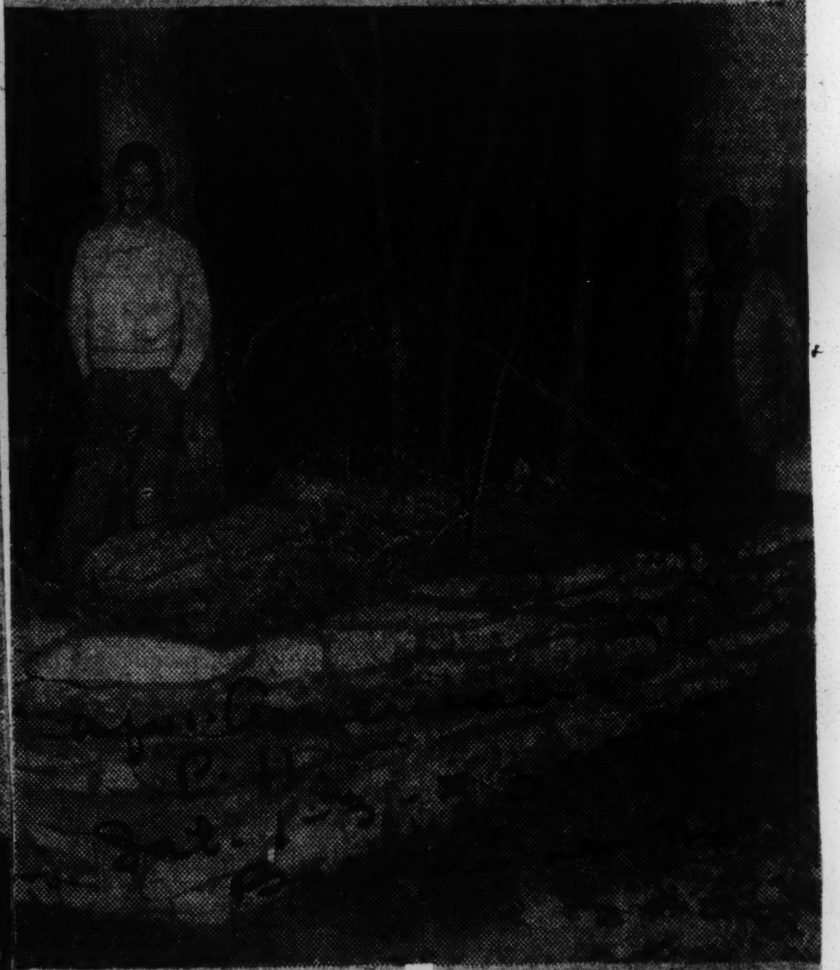
This Tom Day Furniture Prized Antique

Furniture pieces built by Tom Day, Caswell County, N.C. cabinet maker are now prized antiques. Photo above shows a cabinet, over 100 years old, still in use in the home of Mrs. Ellen Donahue, white, who remembers how Caswell County was so proud of Tom Day it changed its jim-crow laws, allowed him to sit on the first floor of the Presbyterian Church. For more about Tom Day, see AFRO Magazine in this issue.

ARTIST AWARDED $1,000

NEW YORK (ANP)—The National Institute of [illegible] and Letters announced this week that Jacob [illegible], [illegible] artist, had been awarded $1,000 for "distinguished achievement."

Tom Day Grave Unmarked

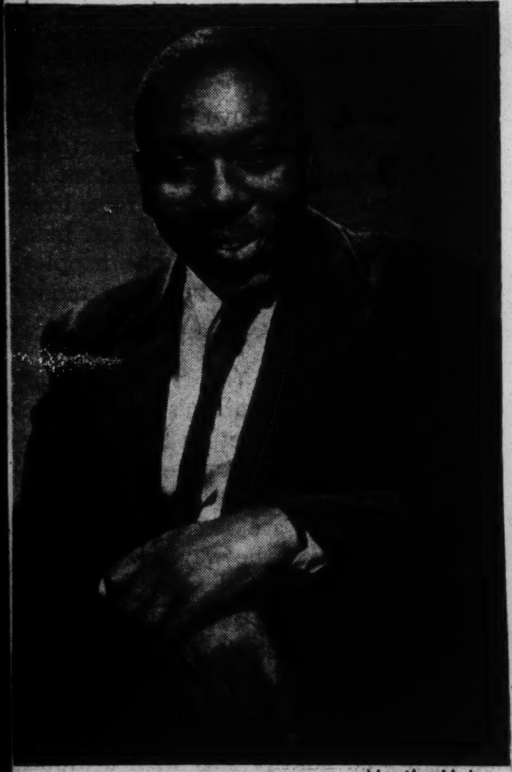


Grave of Tom Day, famous Caswell County furniture maker, is unmarked in a lonely spot in woods, a mile away from any residence. An aged white resident, Mrs. Ellen Donahue, helped AFRO's roving cameraman find it last week. Elmer Henderson, left, and James Jefferson, view the site. See other pictures in magazine section.

Stories with Impact

Jacob Lawrence, 35, is the nation's (and probably the world's) foremost Negro painter. Yet his draftsmanship would hardly earn passing grades at an academic art school; his painting technique is dry, flat, hesitant; his colors are sometimes dirty, sometimes neon-bright, always arbitrary.

What makes Lawrence so good is the simple fact that he is his own man—a rare thing for an artist, even in the U.S. and in the 20th century. His painting ideas are fresh-minted, borrowed from nobody (with the possible and rare exception of Orozco). He never tries to buy attention with smooth-rubbed clichés. He suppresses every detail that fails to contribute to the immediate impact of his pictures, makes every gesture count.



Martha Holmes

JACOB LAWRENCE
He is his own man.

Primarily a storytelling artist, he has no doubt at all that "the human subject is the most important thing." Until very recently, the stories Lawrence told were grim and tough. Depression-schooled, he first won fame in 1941 with a series of 60 small panels describing the northward migration of Negro workers that began during World War I. Washington's Phillips Memorial Gallery and Manhattan's Museum of Modern Art both bid for the entire series, and regretfully divided it. The generally bored and blasé "art world" warmed at once to the bullet-headed youth, who got his early art training in a Harlem settlement house, and whose temperament was intense to the point of rawness.

Lawrence followed his first success with a group of pictures illustrating the life of John Brown, others describing Harlem and the Deep South, and then two series based on his service in the Coast Guard. In 1949 he voluntarily entered a mental hospital for therapy, emerged with the makings of a somber group entitled *Sanitarium*. His latest series, on view at a Manhattan gallery this week, is a contrastingly lighthearted view of the entertainment world. A standout in the show is reproduced on the following page.

The painter describes his *Vaudeville* as "my memories of the Apollo Theater at 125th Street . . . real vaudeville . . . I wasn't thinking of any particular act. The decorated panel behind? I never saw it; I made it up. You can't just put together things you've seen. I wanted a staccato-type thing—raw, sharp, rough—that's what I tried to get."

Painter Is Acclaimed By Magazine

NEW YORK — Thirty-five-year old Jacob Lawrence was hailed last week by Time magaine as "the nation's, and perhaps the world's foremost Negro painter."

Lawrence, who first won fame in 1941 with his series depicting the migration of Negro workers opened a new one man show last week with a sensational satirical painting which he calls "Vaudeville." He says it is his memories of the Apollo theater in Harlem.

The artist got his early training in a Harlem settlement house, and was noted for his "raw" temperament. In 1949, he voluntarily entered a mental hospital for therapy and came out with a group of pictures called "Sanitarium."

Time's critic describes his technique as "unacademic, but completely fresh and original."

WINS GOLD AWARD—Danny Johnson, Westside youth, was one of 225 local high school students whose pictures took prizes in recent city-wide [illegible]

Hathaway Invited To Send Works To French Exhibition

MONTGOMERY, Ala. — The Sorbonne, Paris, France, has invited Isaac Scott Hathaway, famous sculptor and ceramics expert to send photographs of his outstanding works for exhibition. He is curator of the Ceramics Department of Alabama State College here.

The Sorbonne, seat of courses of the faculties of science and letters of the University of Paris, particularly requested pictures of life and death masks of Frederick Douglass, Paul Lawrence Dunbar, Booker T. Washington, Mrs. Mary McLeod Bethune and Dr. George Washington Carver.

Among the exhibits that were sent to the Sorbonne were the half-dollar coins designed by him, portraying the features of Booker T. Washington (1946) and the Carver-Washington profiles (1951).

Early in life Hathaway observed that photography, even under the best of lighting, skill and materials, often failed, and that posterity was denied the true image of people who pass on from the scene. Knowing that masks copy every configuration of the face, faithfully and unerringly, he became interested in the avocation of making masks.

Since that time he has made over 200 life and death masks of some of the most celebrated people of both races, who have sat for an hour and more while he reproduced their faces in clay.

The late Dr. Walter Gray Crump, one of the great surgeons of this country, invited Isaac Hathaway to New York as his guest for a week, where he has arranged with many prominent persons to meet at Flower Hospital to have their masks and hands cast. Dr. Clyde Fisher, lecturer at the New York Planetarium was one of the subjects.

Before connecting with Alabama State College, Hathaway worked for the late Dr. Arles Hrdlicka, the well known anthropologist and curator of the Division of Physical Anthropology, New National Museum, Washington, D. C., who had him to reproduce the fetal brain in wax, representing the nine months in pregnancy.

Working there under Frank Hiscoe, who was chief of the Sculpture Work, he helped to prepare the exhibit that was sent to San Diego Museum, California in 1915.

The sculptor has made many masks, life and death, of members of the various races of America. Noted members of his own race whom he has reproduced in clay are: Dr. Charles Drew, the blood plasma specialist; Dr. Carter G. Woodson; Booker T. Washington; Dr. George W. Carver; Dr. Mary McLeod Bethune; Paul Lawrence Dunbar, the poet; Dr. Mordecai Johnson, President of Howard University; Dr. Benjamin E. Mays, President of Morehouse College; Dr. Joseph J. Rhodes, late President of Bishop College; Dr. H. Councill Trenholm, President of Alabama State College; Dr. J. F. Drake, President of Alabama and Mechanical College; Professor Charles Phillips Adams; T. M. Campbell; Jesse O. Thomas, General B. O. Davis; Bishop B. F. Gordon; Dr. George E. Haynes of the Federal Council of Churches in America; Judge Miles Page, New York City; C. C. Spaulding, Durham, N. C.; A. G. Gaston, Birmingham Mortician; Dr. Fred Hall of Alabama State College; N. S. Work and many others.

Only masks, says this experienced artist, can preserve the true likeness of loved ones. He feels that every college president and every worthy citizen should leave for posterity their masks, for they are the most faithful record of faces that can be kept.

Isaac Hathaway came into national prominence when he produced the large Whayne model, sixteen feet by seven and one-half feet on which stood the trunk of a six foot tree. Two sculptors in Louisville had said that the mold could not be taken from the ground. Hathaway made the big cast which was said to be the largest plaster cast used in a litigation in this country up to that time.

This noted sculptor, a native of Lexington, Kentucky, was the first one to produce translucence in Alabama Clay. He graduated from Chandler Normal College, American Missionary Association institution. He studied art in the Art Department of the New England Conservatory of Music, Boston, Massachusetts; Cincinnati Art Academy, Eden Park, Cincinnati, Ohio; he worked with Guisippi Moretti, who modeled the Vulcan, now in Vulcan Park, Birmingham; he worked with Frank Mischa in ceramics in the Pittsburgh Normal, Pittsburg, Kansas; and in New York State College of Ceramics, Alfred, New York. He has taken many literary courses in art to develop his experience and knowledge.

In [illegible], the Louisville Defender gave him a citation for his Booker T. Washington half-dollar and his aid in helping to promote better race relations. He was listed as one of the ten most outstanding Kentuckians of the year.

He has been invited to be Commencement Speaker on May 28 at the College of the Scriptures, Louisville, Kentucky.

Alabama State Curator Invited to Join Exhibit

Sorbonne Sends Bid to Alabama Sculptor Isaac Scott Hathaway

MONTGOMERY, Ala.—Isaac Scott Hathaway, famous sculptor and ceramics expert, who is curator of the Ceramics Department of Alabama State College, has been invited by the Sorbonne, Paris, France, to send photographs of his outstanding works for exhibition.

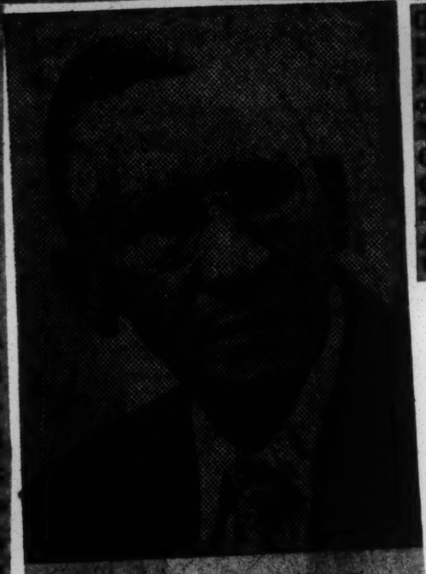
The Sorbonne, seat of courses of the faculties of science and letters of the Univ. of Paris, requested pictures of life and death masks of Frederick Douglass, Paul Laurence Dunbar, Booker T. Washington, Mrs. Mary McLeod Bethune and Dr. George Washington Carver.

Among the exhibits that were sent to the Sorbonne were the half-dollar coins designed by him, portraying the profiles of Booker T. Washington (1946) and the Carver-Washington profiles (1951).

Early in [illegible] Hathaway observed that photographs, even under the best [illegible] lighting, skill and materials, often failed, and that posterity was denied the true image of people who pass on from the scene.

KNOWING THAT [illegible] every configuration of the [illegible], faithfully and [illegible], [illegible] became interested in the [illegible] of making [illegible]. Since that time he has [illegible] two hundred life and death [illegible] of some of the [illegible] people of both [illegible] who have sat for [illegible] while he reproduced [illegible] in clay.

[illegible] connecting with Alabama State College, Hathaway worked for the late Dr. Ales [illegible] [illegible] and curator of the Division of Physical Anthropology [illegible] National Museum, Washington, D. C., who had [illegible] to reproduce the facial [illegible]



ISAAC S. HATHAWAY
. . . profiles on half-dollars

[illegible] in wax, representing the nine months in pregnancy.

Working there under Frank Micka, who was chief of the sculpture work, he helped to prepare the exhibit that was sent to San Diego Museum, Calif., in 1915.

* * *

THE SCULPTOR has made many masks, life and death, of members of the various races of America. Noted members of his own race whom he has produced are: Dr. Charles Drew, the blood plasma specialist; Dr. Carter G. Woodson, Booker T. Washington, Dr. George W. Carver, Dr. Mary McLeod Bethune, Paul Laurence Dunbar, the poet; Dr. Mordecai Johnson, president of Howard University; Dr. Benjamin Mays, president, Morehouse College; Dr. Joseph J. Rhodes, late president of Bishop College; Dr. H. Councill Trenholm, president of Alabama State College; Dr. Drake, president of Alabama A. and Mechanical College; Prof. Charles Phillips Adams, T. M. Campbell, [illegible] O. [illegible]

General B. O. Davis, [illegible] E. Gordon, Dr. George E. Haynes of the Federal Council of Churches in America; Judge Myles Paige, New York City; C. C. Spaulding, Durham, N. C.; A. G. Gaston, Birmingham mortician; Dr. Fred Hall of Alabama State College; N. S. [illegible] and [illegible]

He has very recently been brought into international focus because of his high quality of work in the field of sculpture.

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Montgomery, Ala.

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HATHAWAY GIVES GRADUATION TALK

~~According to the~~

According to the Courier Journal of May 27, Isaac Scott Hathaway of the Ceramic Department of Alabama State Teachers College, Montgomery, Ala., delivered the Commencement Adress- for the college of the Scritpures-Louisville, taking his subject: "How Does Nature Talk to One?
At the close of the address, Dr. Tibbs Maxey, Pres., of the college conferred upon Prof. Hathaway the degree of Doctor of Letters.
In 1946 the Louisville Defender cited Prof. Hathaway as being one of the ten most outstanding Kentuckians of the year.
In 1952 the Alpha Eta Sigma Chapter of PhiBeta Sigma Farternity Inc., of which he is a member cited him for his influence in good race relations, and his outstanding work in the develppment of Alabama clays.

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WATCH SCULPTRESS AT WORK — Miss Selma Burke fascinates Virginia State college art students as she works in college's art department on plaque to be titled "Evil and Good." Miss Amaza L. Meredith, department head, is at extreme right.

Talladega art instructor's work in New York exhibit

NEW YORK, (ANP)—A one-man show of paintings by Claude Clark, a member of the Talladega College faculty, is on review in the art gallery of the Countee Cullen branch of the public library here.

The exhibit will last throughout May. "Coffee," "In the Magnolia Tree" and "Gossiping Women" are among the 29 paintings in the show.

Mr. Clark's work has been shown in the Bonestell Gallery of New York, the Philadelphia Museum School and elsewhere.

$100 prize

ATLANTA, Ga. — **Harper T. Phillips,** instructor at the Mobile branch of Alabama State College, has been named winner of the $100 prize at Atlanta University's 13th annual exhibition of paintings, sculpture, and prints.

Phillips' winning oil painting, "Discernment," is a colorful and imaginative abstraction which he has described as "a portrayal of modern man."

Turner Student Gets Award In Art Exhibition

Marvin Anderson, a member of the junior class of Henry McNeal Turner High School, has received a certificate of merit for achievement in art in a national art exhibition. Winners of awards and places in the 27th Annual National High School Art Exhibition were announced May 8, when the exhibition opened at Carnegie Institute, Pittsburgh, under the auspices of Scholastic Magazine.

Extending from May through 31, the exhibition is the climax of the 1954 Scholastic Art Awards school-year program, with preliminary regional exhibitions held in 38 areas earlier this year. Forwarded to Carnegie Institute for national judging by a group of 32 art experts and educators were those pieces which had been awarded gold achievement keys by regional juries. Students submitted about 165,000 entries in the contest.

Marvin's award winning entry was in the class of transparent water colors. He has been very active throughout the school term having done a great amount of art work for the school publications, exhibits, play properties, etc. He gives much of the credit for his success to his art instructor, Mrs. Alma Vaughn Simmons. He resides with his parents, Mr. and Mrs. Philip Anderson, two sisters and a brother at 1031 Huff Road, N. W.

Jay Jackson's Art Work Was Seasoning For Life

Jay Paul Jackson, was described in a biographical sketch released by his family shortly after his death as an illustrator and cartoonist.

Jay was more than that. He was a humorist as well and a man with a zest for living. If anybody did, Jay enjoyed his sojourn on this earth.

Jay reached his artistic maturity after he joined the Defender staff in 1933. During that productive 20-year period, he created a number of features which reached thousands of persons throughout the world.

Among some of his best known were "As Others See Us," "Tisha Mingo," "Cream Puff," "Professor Doodle," "Home Folks" and "Gilligag."

Perhaps the most fortunate incident of his career was his meeting with Eleanor K. Poston, of Republican, Nebr., whom he married and who survives him.

Jay called her a hayseed when he met her at the Defender where she was employed in the circulation department.

Though working as a secretary, she had a flair for writing and an exceptionally keen wit. Several of her short stories were published in the Defender during the the 30's and Jay illustrated them.

After their marriage, they became a working partnership with Eleanor writing gags and verses for many of Jay's cartoons. She became so much a part of his work, that she herself studied art and has developed into a cartoonist in her own right.

Jay was a native of Oberlin, Ohio, the son of Franklin, R. and Nellie (Curry) Jackson. As a very young man he married Adeline Smith, who became the mother of his only child, Carrie Lou, now Mrs. Travillion of Delaware, Ohio.

Carrie Lou had the talent, but not the desire to be an artist even though she attended the Art Institute of Chicago on a scholarship.

She is now the mother of three children, Helen, Julie and Jay.

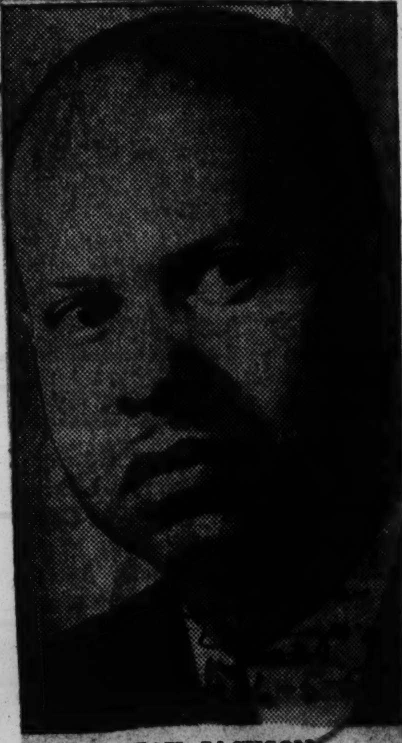
Jay's first wife died in 1925.

The first national distribution of Jay's work came as a result of his work with Abbott's Monthly, the forerunner of today's Negro magazines. It was published by the Robert S. Abbott publishing company, publishers of the Chicago Defender.

During his career he did occasional work for several other Negro publications, Warner brothers theatre in Chicago; a number of advertising agencies and business concerns. At the time of his death he was feature artist for Telecomics and did the art work for the television story "The Search for Christ."

He also did fashion illustrations, layouts, catalogue designs and did several murals in oil while in Mexico during the 40's.

He received two "front page" awards from the American Newspaper Guild and a citation from Henry Morgenthau, secretary of the treasurer for his cartoons and posters during the World War II bond drive.



JAY JACKSON

Some of his work was distributed by the Office of War Information and he was montage artist for Who's Who in Colored America and Who's Who in the United Nations.

Jay was a quiet, easy-going sort of chap who had no axes to grind, no great mission to perform. But he realized that every day living could be pretty flat and boring.

He used his great talent to provide the seasoning that made life more palatable for millions. He will long be remembered for that.

Wins Popular Award At A.U. Art Exhibit

Harper T. Phillips, an instructor at the Mobile Branch of Alabama State College, has been named winner of the popular prize of $100.00 at Atlanta University's 13th Annual Exhibition of Paintings, Sculpture and Prints by Negro Artists, which recently closed after a month's showing.

Phillips' winning oil painting, "Discernment" is a colorful and imaginative abstraction which he has described as "a portrayal of modern man." On one side, he has depicted man and his better self, showing the religious and cultural aspects of life. On the other, he portrays man and his involvement with drink, gambling and other types of [illegible].

The artist is a first-time winner at the Atlanta University competitive exhibition. He received his education at Alabama State College and New York University. His paintings have been exhibited at Central High School in Mobile, at Alabama State College in Montgomery, and at the Mobile Art Festival.

Other contenders for this year's popular award were Al French of Boston, Massachusetts, for "Hope for the Future," a portrait of a young girl wearing yellow ribbons and a yellow dress; Jenelsie Walden of Atlanta, for her large canvas entitled "Figure"; Yvonne Parks Hunt of Atlanta, for her scene of Spelman College, bearing the title "The Fountain"; and James Reuben Reed of Boston, Massachusetts for his life-size portrait of "Mr. Harrison, Editor of the Boston Chronicle."

The winning painting has been added to Atlanta University's fast growing Collection of original art works, which is considered one of the most valuable collections of its kind in the country.

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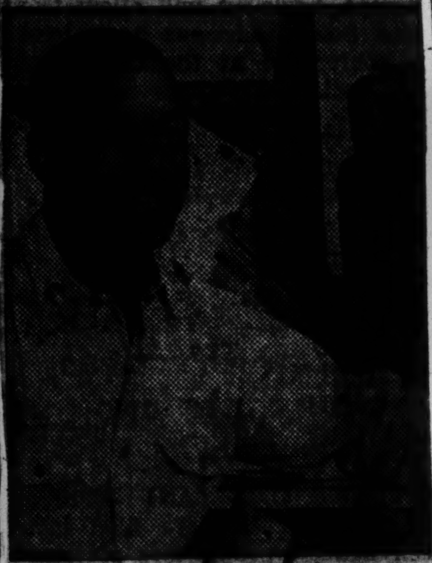
Jack Jordan's Art Gains National And International Notice



Prof. Jack [illegible] head of the Allen university art department, has recently won the highest art award, "The Jury Recommendation," at the Gibbes Art Gallery in Charleston [illegible]. In the sculpture category, Jordan's $350 valued "David and Goliath," took the top award. In the painting category, Prof. Edmund Yaghjian, head of the art department at the University of South Carolina won the painting "Jury Recommendation." The jury recommendation denotes that the selected jury recommended these prized works of [illegible] by the Gibbes Art Museum. In this [illegible] competition Jordan was one of only two Negroes whose art was accepted by the jury for public showing at the museum. Approximately 100 artists of different races compete annually at this exhibition.

In March, Mr. Jordan's sculpture, entitled "Primitive Hunters," won unanimously the $250 first award at Atlanta university's 13th annual art exhibition of Negro art. Approximately 100 professional and amateur artists compete annually at this exhibition. George [illegible] of Long Island, N. Y., won the sculpture "Honorable Mention Award." These work of art are slated for television and newsreel showings. Jor- [illegible]

[illegible] his piece of sculpture has been purchased by the Atlanta university museum for the permanent collection of Negro art.

Prof. Jordan's painting entitled "World Affairs Are Your Affairs," located at the Columbia F. C. Taylor Street USO, has received favorable comments from National Board services of the National YWCA, New York City. Mr. Jordan was interviewed by the national advisor and a photo was taken of the painting. The story is to appear in the June issue of the YWCA magazine, which is circulated in America, Canada and foreign countries.

Jack Jordan is the son of Mr. and Mrs. Doc Williams, 1603 East Park street, Oklahoma City.

Sculptor's Work To Be Catalogued

LITTLE ROCK, Ark. (ANP)—A Negro sculptor whose work in stone masonry won him national and international fame, will have his achievements immortalized in a catalogue to be compiled by a white University of Arkansas arts professor.

The sculptor is William Edmondson, a native of Nashville, who first won widespread fame when a collection of his works was presented in a one-man show at the Museum of Modern Art of New York in 1937. The following year his works were again displayed at an international exhibition in Paris, France.

Edmondson died in Nashville in 1950.

The catalogue on Edmondson will be compiled by Prof. Lothar Krouger, who is currently doing research work on the project. To bolster his work, Prof. Krouger is also asking persons having information or data on Edmondson works to write him at the University of Arkansas.

Edmondson was a stone mason of remarkable modesty. Unconscious of the impact of his carvings, his only explanation of his genius was that he carved figures and animals in stone because "the Lord told him to." He even refused to go to New York to view his own exhibits.

However, Edmondson's carvings have been praised for their primitive charm, style and commanding similarity to Aztec or Mayan sculpture.

Arkansas U. Professor To Catalogue Work of Famed Negro Sculptor

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Bronc Busters' Leather Man

Rodeo time is busy time for this cowhide artist.

By ELIOT TOZER

MOST of the "professional" cowboys riding into town this week for the twenty-ninth annual World Championship Rodeo at Madison Square Garden from Sept. 30 to Oct. 17 will be concerned more than usually over their tack, for this is the world series for rodeo performers. So, for buckles torn loose or stitching ripped out, they will lug their gear down the block to a little walk-up leather shop at 306 West Forty-eighth Street, owned by 32-year-old Johnny Jones, a young Negro who sees more than a little irony in the fact that he has never been west of Harrisburg, Pa.

The pros all know of Johnny's parochial background, but they don't care; from now until the rodeo comes to its bone-breaking end, they will—if all the years since 1948 when he opened his shop are any indication—clomp to Johnny's shop for everything from saddle repairs to such special gear as individually molded handgrips for bareback bronc riding, leather elbow pads for "trick" riding for the cowgirls, hand-carved, hand-rubbed and hand-

Times Magazine

P. 31

Johnny Jones and two of his portraits in leather.

New York

polished belts covered with intricate scrolls or floral or geometric designs; and a variety of other items dear to a bronc buster's heart.

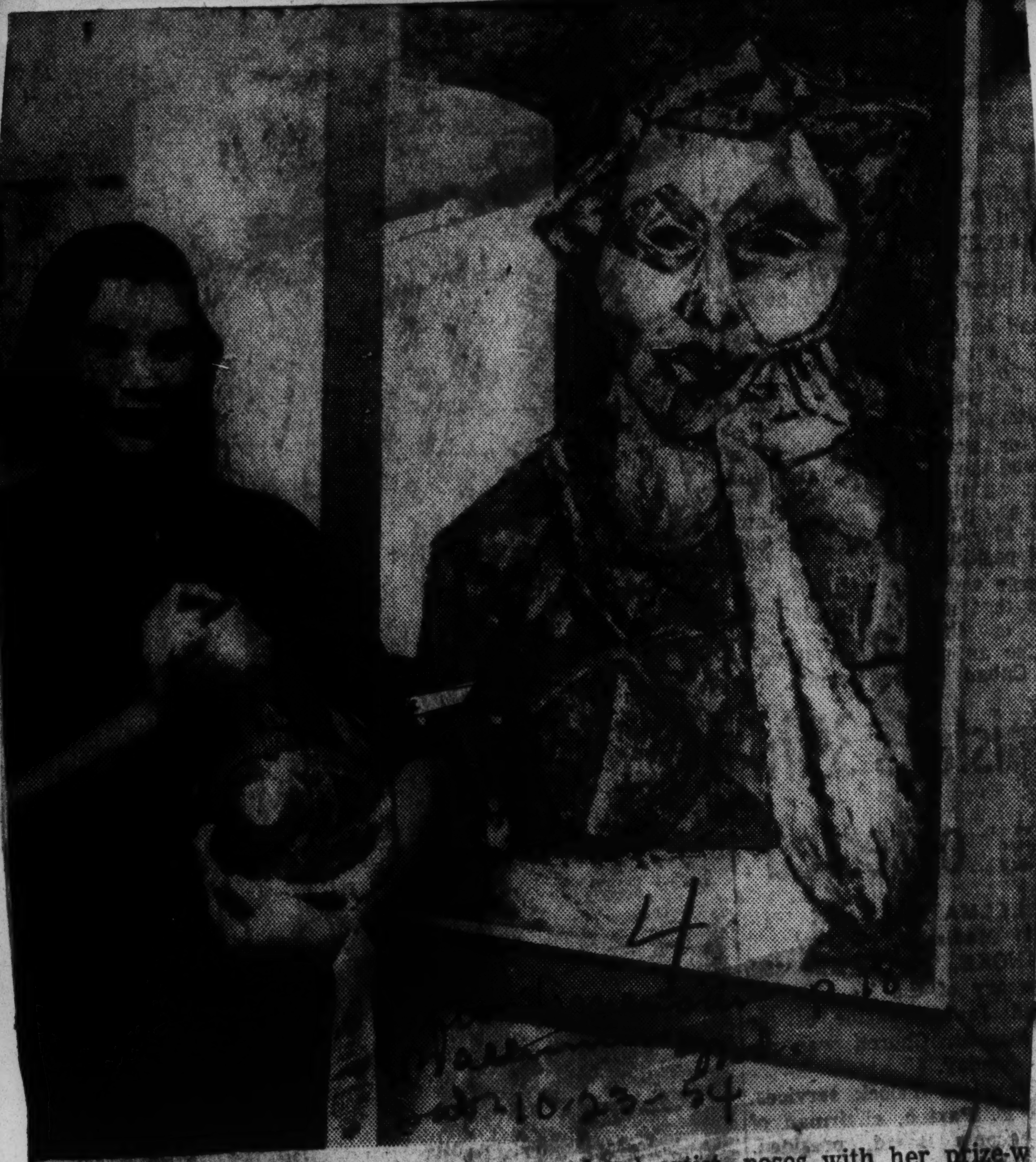
Breaking into the leather-carving business wasn't easy for Johnny Jones, who is a native of Mount Vernon, N. Y., and who still lives there with his wife and two boys. For years he pestered the proprietor of a local saddle shop to "take him on." Put on the payroll in 1946, he stayed one year and, by working days and nights, learned enough of the techniques to set up shop at home. Eventually, intricate belts, wallets, handbags and album covers became routine. Johnny turned to "sculpturing in leather," an art in which he excels, perhaps uniquely.

Sun 9-26-54

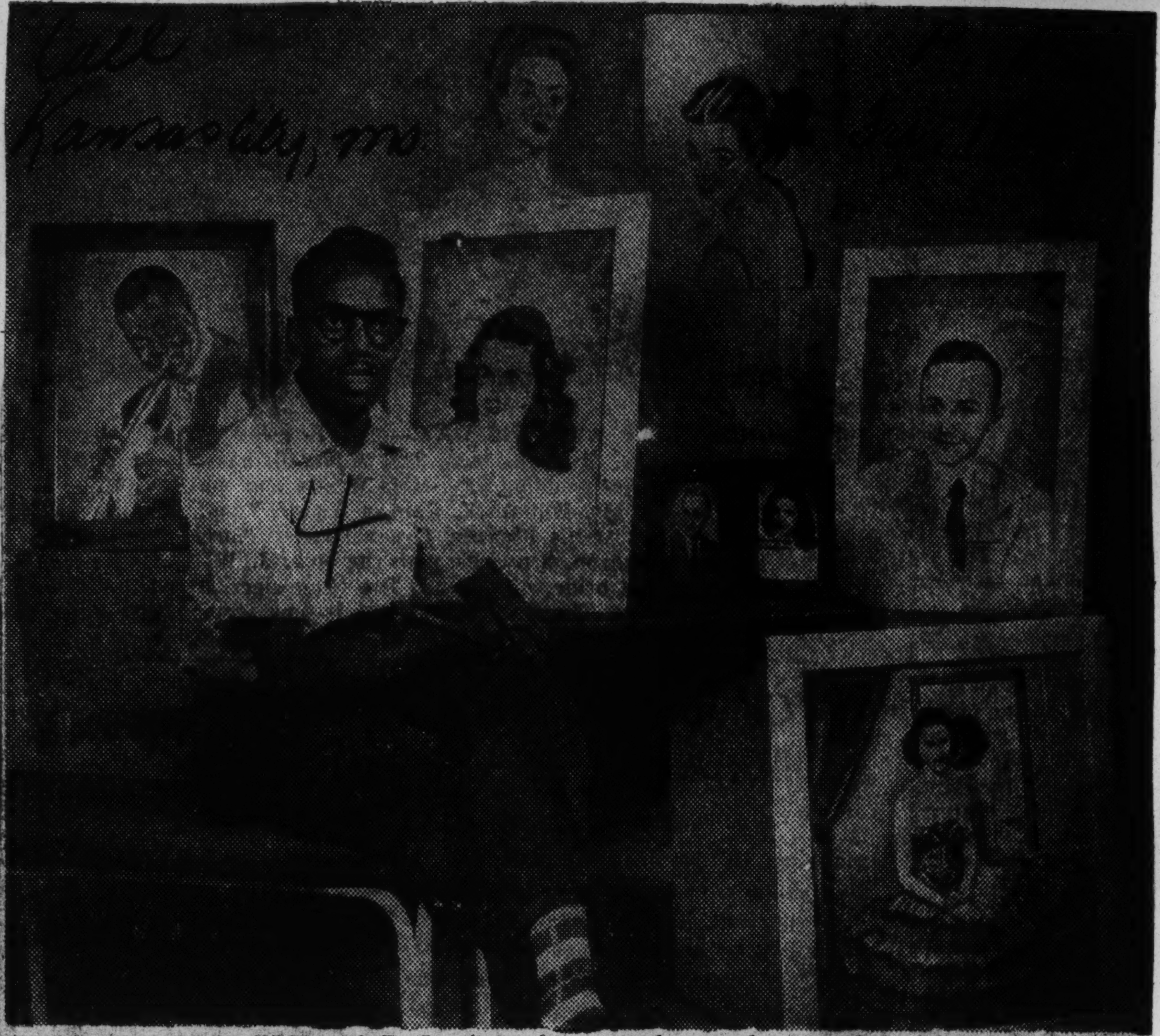
THE sculptures are in *alto-relievo;* the subject is raised from the background to nearly half its normal depth. Johnny, again working alone, has developed a "secret" technique for oil-painting his sculptures to make the likenesses even more striking. His subjects, mostly equestrian, originally ranged from Adios, the fastest living stallion, to Sun Sand, the pride of Arthur Godfrey. But, seeking further challenge, Johnny began sculpturing portraits.

Godfrey was one of his first subjects. His best-known subject is President Eisenhower.

Sculpturing a lifelike portrait in leather is difficult, but, says Johnny, "the toughest job of all is designing kiddie holster sets." Each year, he says, manufacturers want new, more intricate designs to stamp on their simulated leather or pl[illegible] belts and holsters.



THE SMILE OF PRIDE—Miss Patsy Phelps, North Carolina College (Durham) artist, poses with her prize-w ning entries at the recent state fair



HIS ART WINS FREE TRIP.—W. B. Jennings of McPherson, Kas., sits beside an exhibit of his oil paintings which are not only establishing his reputation in the midwest, but which won for him a merit award trophy and a trip to the Festival of Art in Mexico City this spring. A former student at Chicago's Art Institute, Jennings has won numerous honors, including first and second prizes and a honorable mention at a Denver show, and a second award in a state exhibit. His cartoons have appeared in several widely circulated magazines. In addition to his artistic endeavors Jennings works actively for world brotherhood. Last February his letter nominating the Unknown Heroine of Brotherhood for the state of Kansas won first place. He is the son of Mr. and Mrs. Bradley Jennings of Dodge City.

4 1954

Mrs. Arvella Young Is One of Kay Cee's Few Women Silversmiths

Although silversmithing and enameling is a new field especially for women, a Kansas City, Kas., lady is doing most outstanding work in these fields.

In fact, Mrs. Arvella [illegible] Young's work is so exceptional some of it is displayed in one of the city's leading jewelry stores. In the Goldman's Jewelry store, [illegible] Minnesota, one whole shelf of one of their display cases is used for exhibiting Mrs. Young's fine art work.

Included in this exhibit are a creamer and sugar set designed from a piece of six by [illegible] inch 14 gauge sterling silver. They are six inches high and the handle on each piece is made from three pieces of square wire. The [illegible] were dipped with 18 karat gold and the set is valued at $250.

The salad set on display was made from 12 gauge sterling silver. The handles are made of Kansas redwood and fashioned by hand. On three inch square [illegible] a bon bon made from [illegible] gauge sterling silver.

Cooper enameling jewelry, including earrings, cuff links and buttons to match, reflects much technical training, tedious work and originality. This jewelry was dusted with powdered glass and fussed at 1,500 degree heat.

Sometimes gold, silver and copper wires are caught in glass to give a rich hue to Mrs. Young's jewelry work. She has fashioned a western cow boy which combines all of her work, using copper, sterling silver and enamel (powdered glass).

Mrs. Young, sister of Mrs. Charles Cox of 842 Oakland, is a graduate of Sumner high school and Kansas university.

At Kansas university, she was a Fine Arts student majoring in jewelry, silversmithing and enameling. While at the university, she was resident director of the Kappa Alpha Psi house for three years. She is a member of the Alpha Rho Gamma professional fraternity, a national silversmithing fraternity. Mrs. Young is the first Negro to become a member of this fraternity.

Her Fine Arts study began at the University of Southern California (Los Angeles) where she completed her freshman and sophomore years. One summer she attended the University of Havana.

Mrs. Young holds membership at the St. John's Catholic church in Lawrence and is a member of the University of Kansas Women's club. She is an active member of the Jay Hawk Brotherhood club and the YWCA and a pledge in the Delta Sigma Theta sorority.

In July of this year, Mrs. Young was one of the two Kansas university students sent to Chicago to take part in the National Jewelry Fair and Annual Convention of the National Jewelers association. The fair and convention was held at Chicago's Conrad Hilton hotel, July 2 through July 22.

The students were sent to this affair to learn jewelry buying, selling and displaying. They also took part in the discussions on the latest scientific developments in connection with natural and synthetic stones.

While there, Mrs. Young was offered a position as designer for a New York jewelry firm. Although she did not accept this offer, it will be necessary for her to have three months of internship with a jewelry manufacturer before she receives her diploma. This interning is also necessary before she can open her own business.

AFRICAN TREASURES

Times

Brooklyn Museum Opens Illuminating Show

New York, N.Y.

By HOWARD DEVREE

WHEN artists such as Matisse, Derain and Picasso "discovered" African sculpture a half century ago, the appeal it made to them was through certain qualities. If the much abused and misused word "plastic" still means anything, African sculpture is plastic. The forms were free; figures were simplified to essentials; features and parts of figures approached geometrical starkness; there was a directness of approach due in no small part to the immediacy of the work without preparatory sketches, and, while the work was representational, the distortions resulting from the characteristics cited and the exotic qualities for which Gauguin and Rousseau had prepared the way also appealed strongly to young progressive artists in revolt against the dull literary academicist formulas of the official salons.

Oct. 10-30-54

These are the factors in the carefully selected and well installed exhibition, "Masterpieces of African Art," which has just opened at the Brooklyn Museum and which Frederick R. Pleasants, curator of primitive art, has sought to bring out. The exhibition includes more than 200 outstanding examples from public and private collections in the United States and Europe and together they explain clearly the impact of African art on modern painting and sculpture.

Perspective of Time

P.X.11

Before the modern movement this work was relegated to the field of ethnology. After its influence on modern art became apparent it was adopted wholesale by undiscriminating faddists. Now enough time has elapsed for a more balanced perspective. One of the things that falls into place is the use of the word "primitive" which was applied to it. Too often this word is so loosely used that it is made to apply to the Sienese primitives who were pioneers of a certain direction, the art of any untrained artist in the sense of amateur, and to the art of what Western civilization calls primitive people.

It is in this last sense combined with second meaning that it has too often been used in regard to African art. But this art is far from primitive in the sense of unskilled. Using only axe or adze and perhaps a simple chisel and hewing figures out of sections of tree trunks, the natives produced miracles of skilled craft in their wood sculpture. Being animistic in their beliefs they had, like our own John Flannagan, inordinate respect for the material they worked with such natural integrity.

And this art was traditional and highly stylized long before the white man came to Africa. It is in its way a highly sophisticated art with a degree of expressiveness and craftsmanship that artists of our civilization were quick to recognize. Its influence may be clearly felt in work of such diverse and sophisticated artists as Picasso, Klee, Gonzales, and many others. It affected cubism, the major spring of the modern movement.

Diversity of the Work

A crowing cock suggests our folk art weather vanes. Something akin to the far oriental is to be found in the mysterious expression, narrow eyes and facial contours of some of the portrait heads. Something akin to Assyrian relief is to be recognized in the plaque of warriors. Representational it always was but not mere photographic transcript of nature, for it is always interpretive rather than a copy. Within the stylizations laid down by tradition there is an extraordinary diversity of formal aspects, from the sensitive portrait reproduced to the neo-cubistic and quite abstract mask alongside reproduced above.

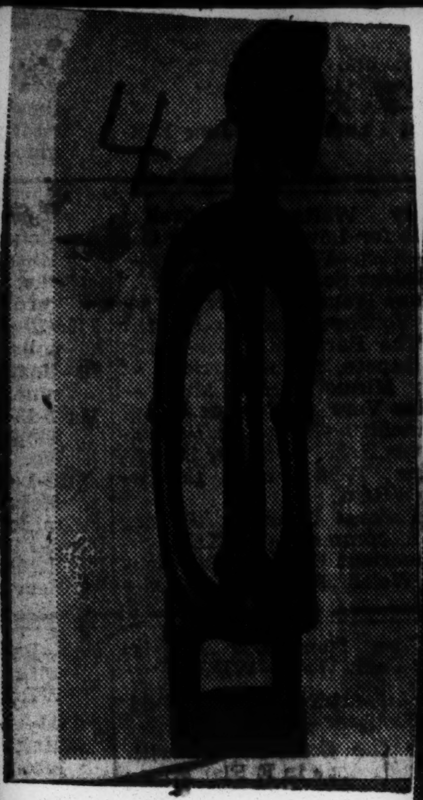
The quality of observation where ritualistic precepts were less binding may be noted in the small bronze pieces used for weighing gold dust. Among them are figures of craftsmen at work, representations of family life, animal forms of striking beauty. Symmetry and rhythm are implicit in the work. Masses are wonderfully placed and handled in larger figures. The painting in geometric areas of some of the masks is as calculated as some of the most nonobjective painting of today. Even the surrealist painters have felt the influence through such pieces as a head with antelope horns or the snake mask reproduced, the junction of human and animal or bird in their fantasies.

Humor and Dignity

Despite the passive dignity inherent in the work there is occasional humor, sometimes inherent and sometimes through our trains of associations. In the show is an equestrian figure which might be a travesty on Don Quixote, and there is one mask which strongly reminded this observer of the belligerent Mr. Vishinsky. But the great enduring dignity of man confronting an inscrutable universe is in most of the faces. Perhaps this is another element in our modern appreciation of the work with science replacing the witch doctor and his mysteries in our calculations.

The traditions which the African artist followed were age-old and the ritualistic types long established. Working within the limitations the artists in their figures and masks were dealing with concepts familiar to all their fellow tribesmen—one aspect of their work which the modern artist may well envy.

Their type of abstraction lay in the reduction of forms to essentials, another reason why modern sculptors, somewhat later than the painters, found inspiration in it. When styles became mixed and after the white man came with his different culture a decline set in. Climatic conditions, inter-tribal wars and other conditions are responsible for the disappearance of most of the African art before the early nineteenth century. But examples such as those in the Brooklyn Museum exhibition are evidence of the vitality, craftmanship and sheer esthetic quality that continued on almost to our own time and could still make a contribution to the most sophisticated European art.



MASTERPIECES OF AFRICAN ART

The current exhibition at the Brooklyn Museum brings together sculpture, ivory, gold work and textiles of the region from the French Sudan to the Belgian Congo, from museums and private collections in the United States and Europe.

At the right are a Belgian Congo mask, a shield shaped Nigerian plaque, and, below, left to right are a French Sudan figure and a head from Nigeria contrasting in its sensitive realism with the abstract mask from French Equatorial Africa. More than 200 examples are included in the current exhibition, from tiny bronze weights to large wood figures.

4 1954

Career as painter can pay says Virginia Jackson Kiah

SAVANNAH, Ga.— Baltimore-born Mrs. Virginia Jackson Kiah has been proving through [illegible] portrait painting that this is a lucrative field for talented boys and girls who will train for it.

Mrs. Kiah is a graduate of the Philadelphia Museum and School of Art where she pursued a four-year course. She received her B.S. and M.A. degrees from Columbia University, and studied for two years at University of Pennsylvania. She spent two additional years, at the New York Art Students League.

Prize Winner

While at the Philadelphia Art school, Mrs. Kiah won first prize in life drawing in her third year and second prize [illegible] fourth. It was the first time in the history of the school that a non-white student had won this honor. Mrs. Kiah was also recipient of two scholarships given by the art school while she was studying there.

At Columbia University Mrs. Kiah again established a record. She was selected as one of four outstanding in painting. As a result of high scholastic achievement at Teachers College, Columbia University, she is a member of the Pi Lambda Theta honorary society.

Took Picture Award

Besides the prizes won at the [illegible] art school where she studied, there are other honors to be noted. Among them second prize in a Baltimore City painting contest sponsored by the Women's Cooperative Civic League; fourth prize in the portrait painting contest sponsored by Columbia Motion Picture Corporation.

Among the places Mrs. Kiah's work has been exhibited are the Baltimore Museum of Art, Ward Eggleston Galleries, 57th St., New York City, Philadelphia Republican Club, New York Baptist Ministers' Conference, New York Art Students League, Philadelphia Museum and School of Art and Columbia University.

Many Portraits Hang

Virginia Kiah's portraits hang in many private homes and public buildings in the country. Among those publicly unveiled have been:

Mrs. Mary McLeod Bethune, unveiled at the Department of Labor, Washington, D.C.; the Honorable Finley J. Wilson, grand exalted ruler of the Elks of the world, unveiled at the national convention when it convened in St. Louis; Congressman Adam Powell;

Mrs. Mary Fernandis, late president of the Womens Cooperative Civic League, Baltimore, Md.; Carl Murphy, president of the AFRO-AMERICAN Newspapers; the Rev. B. F. Robeson, pastor of Mother Zion AME Church; Judge Edgar Griffith, Los Angeles, Calif.; Charles Houston, deceased former national legal counsel for NAACP.

Painted Pianist

Among others are:

Carol Brice, famous concert artist; the late Mrs. Dyett, wife of Commissioner Thomas Dyett of New York City; Rev. W. W. Wainwright, Seventh Avenue Baptist Church, New York City; Dr. R. Lewis, Mutchmore Baptist Church, Philadelphia;

Dr. Thomas H. Kiah, late president of Maryland State College; Mrs. Mary Moody, late pharmacist of Savannah, Ga.; Dr. Simeon Carson, former head of surgery department, Freedmen's Hospital, Washington, D.C.; George Murphy, one of pioneers in NAACP and Carl E. Downs, deceased former head of Sam Houston College, Austin, Texas.

The Downs portrait will be unveiled July 5 in San Francisco, Calif. at the Downs Memorial Methodist Church.

Mrs. Kiah is the wife of Dr. Calvin L. Kiah, head of Department of Education at Savannah State College, Savannah, Ga. and the daughter of Mr. and Mrs Keifer Jackson of Baltimore.

VIRGINIA JACKSON KIAH right, unveils portrait painted of Mrs. Margaret Bowen, collector and exhibitor of African art, and wife of the Methodist bishop, the Rt. Rev. J. E. W. Bowen, during a recent conference in Atlanta, Ga. At left is Miss F. Burrell.

Sepia Artists Take Major Firsts In A Poll By Trade 'Mag'

Sepia artists dominated recent annual poll conducted by critics in a national trade magazine winning [illegible] firsts in instrumental and singers divisions.

First, second and third place in the female singers division went to Ella Fitzgerald, Billie Holiday and Sarah Vaughan, respectively.

Top male singer was Louis Armstrong who took a 60 vote margin over Frank Sinatra and an 80 vote count over Nat "King" Cole.

Twenty-three top jazz critics participated in the selections which saw only five first place repeaters from last year's polling.

The only other "clean sweep" by Negro musicians was in the trumpet division as Dizzy Gillespie, Louis Armstrong, and Roy Eldridge finished 1-2-3 respectively.

Count Basie's band unseated Duke Ellington's orchestra by a 110-point margin, the biggest victory of the poll.

All-Negro modern jazz combo beat out the Dave Bruback combo. Charlie Parker and Benny Carter were 1-2 respectively in the alto sax division.

White tenor saxist Stan Getz took first place in his division, but Negroes, Lester Young, Ben Webster and Arnett Cobb followed in that order.

Harry Carney, an integral part of Duke Ellington's coterie, received a 20-vote margin over white baritone saxist Gerry Mulligan.

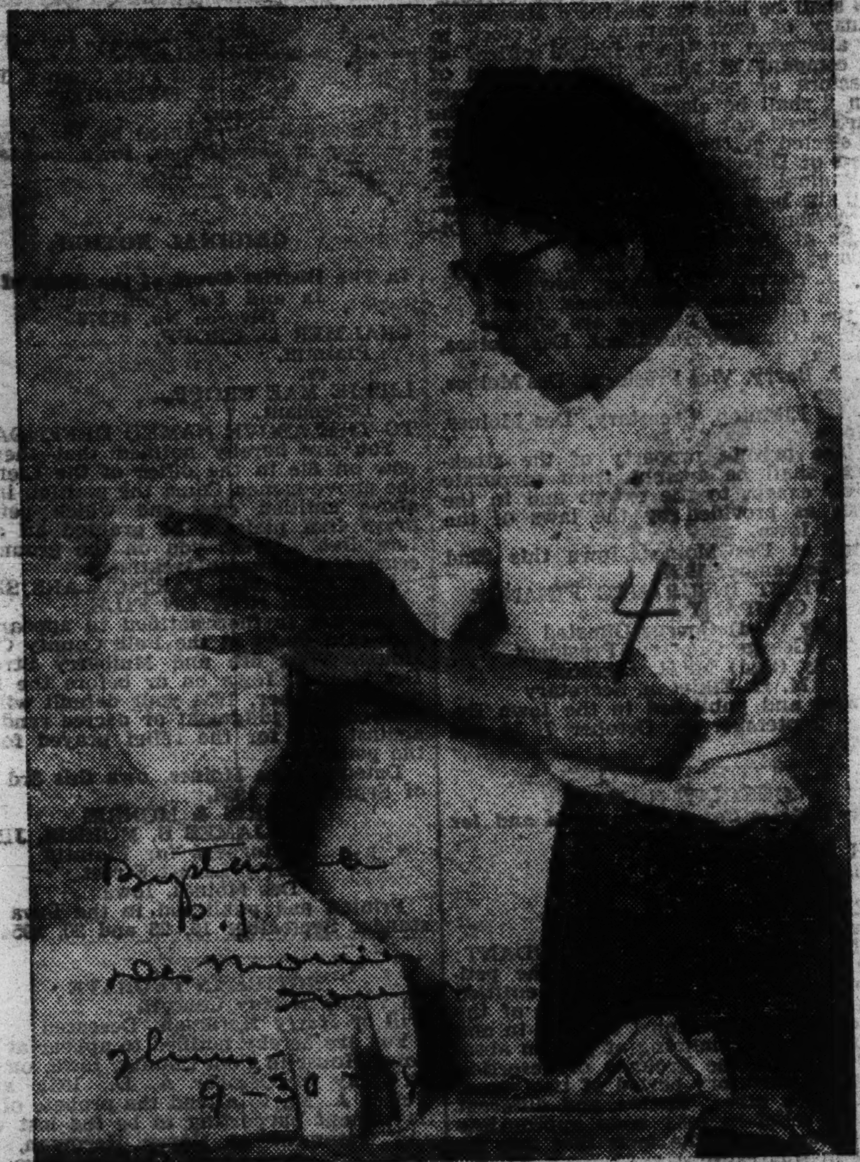
The contest's only tie was registered as Buddy DeFranco and Benny Goodman tied for first in the clarinetists section.

Art Tatum was first on piano, nosing out Bud Powell by 20 points. Oscar Peterson, Erroll Garner and Earl Hines placed third, fourth and fifth respectively.

Ray Brown was top man in the bass division. No Negro placed in the guitarists section.

ARTIST WATCHES WHILE BUILDERS WORK—Talladega, Ala.—(SNS)—At Talladega College Artist Claude Clark, takes his eyes off his canvass long enough to place them on the college's growing Union Building while students watch a picture grow on canvass. Miss Norvelle Johnson of Chicago and Jean McClain of Aiken, South Carolina, art students John Nash of Birmingham and Robert Coles of Chicago are the intent and critical observers.

Teacher Works on Prize-Winning Bust



Tallahassee, Fla.—Dr. Margaret S. Collins, professor of the head of the department of biology at Florida A and M University, is shown here with her prize winning plaster figure, "Bust of a Woman," which won last spring the second sculpture prize award of $100 in the 13th annual exhibition of Paintings, Sculpture and Prints by Negro Artists sponsored by Atlanta University. (A and M Photo by C. J. Smith)

4 1954

CLARK COLLEGE ART EXHIBITION CLOSES TODAY —Art Instructor Chestyn Everett is pictured above with three of his favorite paintings: "Beethoven Bemoaned" (left); "Hellenic Hymn" (center); and "Homage to Keats" (also one of President James P. Brawley's favorites. The Gallery will be open today from two until seven o'clock and immediately following the All Star Concert recital by Miss Dorothy Hunter.

St. Louis Artist Wins $250 In Atlanta University Show

Mr. Jean F. Flowers, St. Louis, Mo., artist, has been adjudged winner of the coveted landscape John Hope prize of $250 at Atlanta University's 13th annual Exhibition of Paintings, Sculpture and Prints by Negro Artists, which opens to the public at 4 p. m. on Sunday, April 4, in the Exhibition Gallery of the Trevor Arnett Library.

One hundred and twenty-seven works of art from 76 artists throughout the country have been accepted for the 1954 exhibition. Flowers, holder of the B. F. A. and M. A. in Fine Arts from Bradley University, is a first-time winner at the Atlanta University exhibitions.

Recipient of an honorable mention in the 1952 show for his oil painting, "Felt Hat Trio," Flowers entered again this year to become the unanimous choice of the judges for the landscape award. Other competitive exhibitions in which he has won prizes are the Ohio Valley Show, the International Hallmark Show, and the Magazine Mile Show in Chicago.

Several of the other winners for 1954 are already represented in the Atlanta University Collection. Romeyn Van Vleck Lippman of Boston, Mass., captured the highest cash award of $300 for his figure painting in oil, "Eternal."

Frederick D. Jones, Jr., of Chicago, Ill., won the first Atlanta University Purchase Award of $150 for his oil painting, "Madonna Moderne"; John Wilson of Boston, Mass., won the first Atlanta University Purchase Award of $125 for his water color, "Roxbury Rooftops;" and Henry Bannarn of Brooklyn, N. Y., won the second Atlanta University Purchase Award of $75 for his water color, "Composition No. 5."

In the sculpture, Jack Jordan of Columbia, S. C., won the first award of $250 for his plaster figure, "Primitive Hunters;" and Margaret S. Collins of Tallahassee, Fla., won the second award of $100 for her plaster "Bust of Woman."

In the Graphic Arts, all of the winners are represented in the University Collection. John Wilson received his second "first Award" in the show, winning the $25 prize for his lithograph, "Mother and Child." Charles W. Stallings of Baltimore, Md., won the second prize of $15 for his linoleum block print, "Swamp Fever;" and Samuella S. Lewis of Tallahassee, Fla., won the third award of $10 for her drawing, "Barrier."

Honorable mention in the show has been accorded to the following: Robert A. Daniel of Tallahassee, Fla., in the landscape for his oil painting, "Overcast"; Leroy O. Weaver of Prairie View, Tex., for his self portrait, "Yellow-Light Deception"; Merton D. Simpson of New York City for his oil "Landscape Ballet" in the "any subject"; Jewel W. Simon of Atlanta for her water color, "Boats"; Elizabeth Catlett of Mexico ... N. Y. for his plaster figure, "Spring."

Serving on the jury of selection were George S. Beattie, Solomon Beton and James Routh, all of Atlanta.

The exhibition will be open to the public from 2 to 5 p. m. on weekdays and on Sundays from 4 to 6 p. m. through May 2.

4-3-54

ARTIST — Dr. Samella Lewis, head of the department of art at Florida A and M university, received the third award for her drawing, "Barrier," in the recent 13th Annual Exhibition of Paintings, Sculpture, and Prints by Negro Artists sponsored by Atlanta University.

Talladega Art Teacher's Work On Exhibit

NEW YOR — (ANP) — A one man show of paintings by Claude Clark, a member of the Talladega college faculty, is on review in the art gallery of the Countee Cullen branch of the public library here. The exhibit will last throughout May.

"Coffee," "In the Magnolia Tree," and "Gossiping Women" are among the 29 paintings in the branch library show.

Clark's work has been shown in the Bonestell Gallery of New York, the Philadelphia Museum school, and elsewhere.

In 1944, he was commissioned to paint a canvas interpretation of the poem, "Freedom Morning," as a salute to Negro troops in World War II.

Artist Wins Scholarship— K. George Smith (left) of Laurel, Miss., and a senior art student at Central State College, Xenia, Ohio, was chosen from a field of seven candidates for the Council of Social Greek Letter Organizations' annual scholarship which is awarded on the basis of "need, scholarship and character." Roosevelt Jones, junior from Memphis, Tenn., makes the award to Smith.

Alabaman Wins AU Art Prize

ATLANTA, Ga. — Harper T. Phillips, an instructor at the Mobile branch of Alabama State college, has been named winner of the $100 prize at Atlanta university has been named winner of the $100 prize at Atlanta University's 13th Annual Exhibition of paintings, sculpture and prints

Seventy-six Artists of Nation Entered

A. U.'s 13th Art Exhibition

ATLANTA, Ga.—Jean G. Flowers, artist of St. Louis, Mo., has been adjudged winner of the coveted landscape prize of $250 at Atlanta University's thirteenth annual exhibition of paintings, sculpture, and prints by Negro artists, which opened to the public Sunday, April 4, in the exhibition gallery of the Trevor Arnett Library.

One hundred and twenty-seven works of art from seventy-six artists throughout the country were accepted for the 1954 exhibition.

Flowers, holder of the B. F. A. and M. A. in fine arts from Bradley University, is a first-time winner at the Atlanta University exhibitions.

* * *

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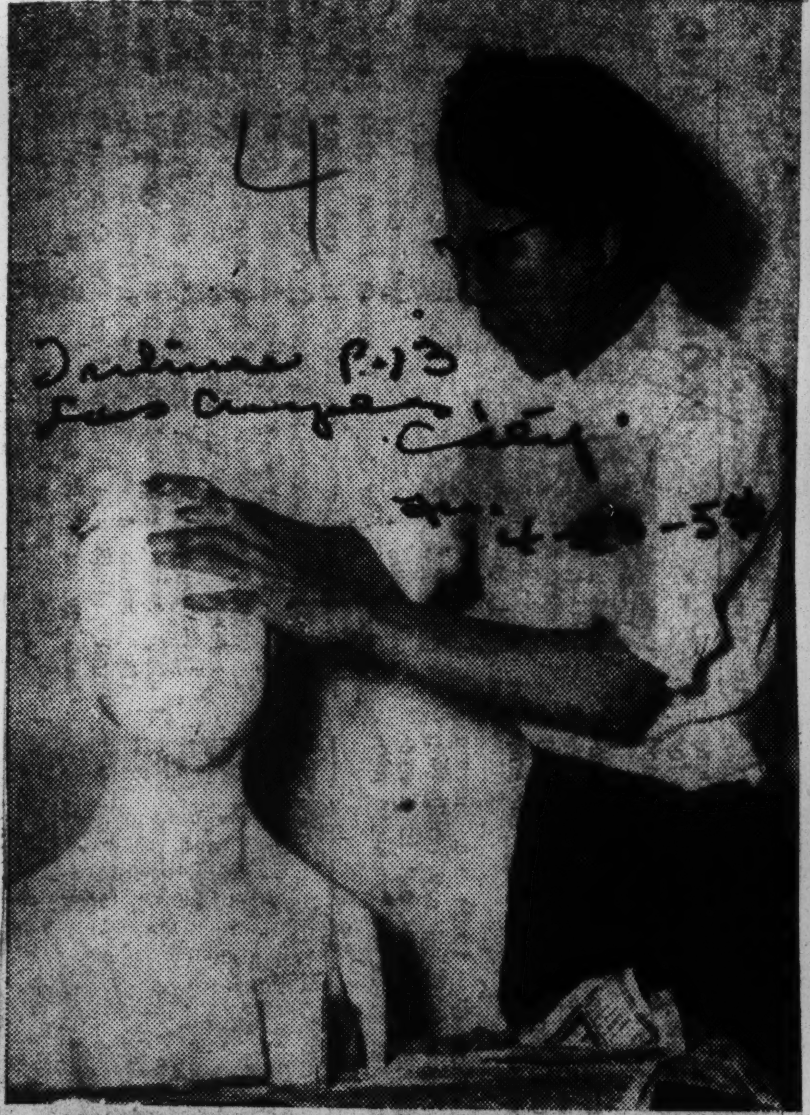
* * *

SERVING ON the jury of selection were George S. Beattie, Solomon Beton and James Routh, all of Atlanta.

Among the other artists whose works were accepted for the show are Frank H. Alston Jr., Washington, D. C.; Eugene Jesse Brown, Langston, Okla.; Claude Clark, Talladega, Ala.; Arthur Diggs, Chicago, Ill.; Al French of Boston, Mass.; Allen Halle, New York City; Hiram Jackson, Springfield, Ill.; Lawrence Jones, Jackson, Miss.; Leonard Jones, Winston-Salem, N. C.; James H. Malone, Fort Lewis, Wash.; Haywood L. Oubre Jr., Montgomery, Ala.; Don Roberts, Washington, D. C.; Lois Mailou Jones, Washington, D. C.; Arthur Rose, Orangeburg, S. C.; [illegible] Taylor, Brooklyn, N. Y.; Ben Freshly, Philadelphia, Pa.; Charles W. Wharton, Indianapolis, Ind., and [illegible] Walden of Atlanta.

The exhibition will be open to the public from 2-5 P. M. on week days and on Sundays from [illegible] P. M. through May 2.

Under Way



BIOLOGIST SCULPS — Dr. Margaret S. Collins, head of the department of biology at Florida A and M university, works on her prize winning plaster figure, "Bust of a Woman," which won the second sculpture prize award in the 13th Annual Exhibition of Paintings, Sculpture and Prints by Negro Artists sponsored by Atlanta University.

4 1954

HAROLD VAN RIEL is one of the top technicians behind the scenes who add glitter to the glamour of Hollywood. Here, with Charles Cohn, assistant advertising manager of 20th Century Fox, he discusses poster for "Desiree."

Meet the guy who puts that glitter on your No. 1 star

Afro-American Baltimore Md.

p. 24

Sat. 11-20-54

NEW YORK—The names that hang on movie marquees, the faces that decorate film posters are often heard about but the folks who hang around behind the scenes, manufacturing the glitter that make those stars shine, seldom move out of obscurity.

A case in point is Harold Van Riel, for 13 years a member of 20th Century Fox's art department in New York.

His job may well determine whether or not you go into a movie theater, for he designs the posters, the advertisements and the special displays which entice the moviegoer to the box office.

—o O o—

VAN RIEL'S latest efforts are now spread over countless newspaper pages, across hundreds of billboards and in poster racks in front of theaters.

For the Fox film "Desiree," the talented young artist has produced a montage of the film's dramatic and romantic highlights which most certainly will whet the movie-going appetite of many.

Before moving into 20th Century-Fox's art department in 1941, Van Riel did his art work for Walt Disney. Minus three years with the Army Engineers in Europe and the Pacific, he has since then been a top member of the film studio's staff.

—o O o—

VAN RIEL and lots of folks like him are the unsung heroes of the movie business. The views they give the fans of the flickers on the outside gets the customers on the inside.

The big push at 20th, which released "Carmen Jones," is "Desiree."

The film which stars Marlon Brando, will have a Command Performance opening at the Roxy in mid-November.

Langston University Artist Wins Honor At Kansas Art Show

Black Dispatch

Sat. 11-27-54

Forrest Art..., a senior of the Art Dept. of Langston university, won the honorable mention at the Eighth Annual Exhibition of oil paintings by artists of the Missouri valley for his painting "Second Hand Store."

The Missouri Valley Show is composed of artists of Nebraska, Missouri, Oklahoma and Kansas.

This exhibition will open Nov. 17th, 8:00 p. m. at Mulvane Art Museum, Washburn university, Topeka, Kansas.

Langston U. Art Tutor Wins Prize

OKLAHOMA CITY—Jack Jordan, an instructor of art at Langston University, recently won the second cash sculpture award in open competition with Oklahoma artists.

A member of the Oklahoma Art Association, Mr. Jordan entered two pieces of sculpture entitled "Embrace Unwanted," and "Trichinosis." The latter named entry, carved from an elm log, literally stole the art show. More than 300 entries were received.

Exhibits Here in January

Found Inspiration in Haiti

By Ruth Shumaker

ARTISTS crave inspiration, so Lois Mailou Jones, Howard University associate art professor and painter, went to Haiti for hers. She found it, too. She says, "I found Haiti to be exotic, enchanting!" And promptly began painting its peasants, its panoramas and glorious mountains.

And the Haitians were so delighted with the results of Miss Jones' efforts with the palette and brushes that they awarded her the Decoration and Diplome de l'Ordre National "Honneur et Merite," with the rank of chevalier. An exhibit of her paintings was sponsored while Miss Jones was in Port-au-Prince by Mme. Paul E. Magloire, wife of the President of Haiti, and there'll be another exhibit here at the Pan American Union in January on the occasion of the official visit to the United States of President and Mme. Magloire.

As if all this weren't enough to bind her with strong ties of sentiment to Haiti, Miss Jones was married a year ago to a Haitian fellow-artist, and now in private life she is Mme. Vergniaud Pierre-Noel. Her husband concentrates on the more technical and illustrative aspects of art, and is well known as a designer of postage stamps for the government of Haiti.

They were married in France, where Miss Jones had been in the habit of spending four months of each year. Next summer the Pierre-Noels will probably go to both France and Haiti. Mme. Pierre-Noel is very proud of having had a book of reproductions of her work published in France. In Haiti she got along fine with her fluent French but found the local Creole tongue rather difficult.

Mr. Pierre-Noel now has his own studio here and is giving his wife a bit of competition in the D. C. art world. He has been doing some illustrations for publications of the Pan American Union and the Pan American Sanitary Bureau.

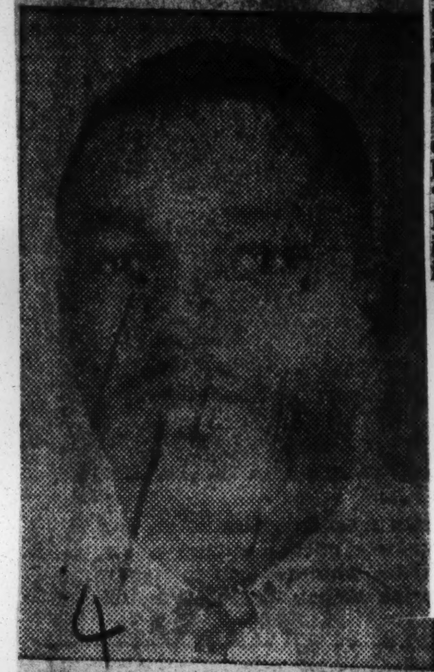
A high point at the coming January exhibition for Lois Jones will be her presentation of a portrait she did of Mme. Magloire to the First Lady of the Caribbean island republic. The painting will be among those on exhibition.

Mme. Pierre-Noel, a native of Boston, Mass., formerly was a student at the University where she is now on the faculty. She was graduated from Howard with an A. B. in art education, has studied at the Academie Julian in Paris and has exhibited and won prizes in several cities in the United States.

By Douglas Chevalier, Staff Photographer

IMPRESSIONS OF HAITI: Putting the finishing touches on a painting of a Haitian peasant which she started in Haiti last summer is Lois Mailou Jones, well-known artist and associate professor of art at Howard University. Her paintings will be exhibited at the Pan-American Union during late January, when Haitian President and Mme. Paul E. Magloire will be here as guests of the United States Government.

L. U. Art Instructor Wins Third National Honor During 1954



As a result of the publicity that Mr. Jack Jordan received at the Oklahoma Art Center last month, his wood sculpture, "Trichinosis," which won the cash award, is constantly gaining interest among art critics, juries and observers.

Professor Jordan has just received a letter from Dr. S. E. Gould, M. D. of Michigan, who stated that at the second national conference which met at Ann Arbor, Mich. the continuing committee on Trichinosis discussed his Trichinosis and it aroused considerable interest. Dr. Gould requested that a photograph of "Trichinosis" be sent to him.

In reply to the letter the youthful sculptor has stated that he was honored to discover that his "Trichinosis" could be used to advertise organizational projects for such a valuable organization. The quoted price for "Trichinosis" to this organization was $950.

The Continuing committee on Trichinosis is sponsored by the United States Public Health Service, United States Army, New York Academy of Medicine American Society of Clinical Pathtologists, International Association of Milk and Food Sanitarians, and seven leading American medical associations.

Win art awards

TALLAHASSEE, Fla. — Two members of the faculty of Florida A. and M. University—Dr. Margaret Collins and Dr. Samella Lewis — were named winners in the 13th annual exhibition of paintings, sculpture and paints sponsored by Atlanta University.

Dr. Collins received the second sculpture award of $100 for her sensitive plaster figure, "Bust of Woman," and Dr. Lewis received the third award in the graphic arts for her drawing, "Barrier."

4 1955

BEULAH WOODARD . . . . and sculpture

Death takes artist as she began to enjoy fruits of hard work.

Tribune P. 3 Chicago

Untimely death comes to Beulah Woodard

Fri. 2.15-55

Death, as it must to all, came last Wednesday morning at the General hospital to the local community's foremost artist, Beulah Ecton Woodard, a sculpturist.

Mrs. Woodard, who had persevered in her art—with a particular fealty for African sculpture—and in her efforts to stimulate art interest in Los Angeles, died at the age of 59 just as she was winning note for her work.

She had recently been invited to give an exhibition in Aachen, Germany at a museum. Dr. Hans S. Schwepche, of Cologne, had acquired a collection of her sculpture.

Ailing for a year or more, the artist had undergone one operation. She had cancer.

Mrs. Woodard was born in Frankfort, Ohio in 1895. She was brought here when still a baby by her father, William P. Ecton, who became one of the founders of the city of Vernon where his name appears on the city charter.

Greatly impressed by a meeting with an African king at the age of 12, the artist reflected an African influence in her art. She was graduated from Jefferson high school, attended Otis Art Institute, the L. A. Art School, and USC and studied with private instructors.

Mrs. Woodard was a winner in the Los Angeles All City Art Festival in 1953 for her Korean head "Travail," a wood carving. She has held private showing at the L. A. County Museum and a collection of her art is on display at the University Religious Conference at UCLA. Her husband, Brady, and a nephew Vernon Howard survive.

MISS GENELSIE WALDEN (with glasses) visiting the art exhibit at Piedmont Park here Saturday Next to Miss Walden is Dr. Hugo Skala, member of the faculty of Atlanta University pointing to several pieces of what appears to be African art while William A. Scott, III (in striped shirt) looks on. Miss Walden is art instructor at Spelman College. William Scott also entered several pieces of his own art in the exhibit. The three are studying works of art done by Mrs. Jewell Simon, Atlanta housewife and civic worker. (Adams Photo)

4 1955

BILL LAWRENCE, PAINTER OF SHIPS, SHOWN IN HIS NEW YORK STUDIO APARTMENT ON FORTY-SECOND STREET, JUST OFF TIMES SQUARE.

Courier, Pittsburgh, Pa., Sat. 6-18-55

Bill Lawrence

'God Gave Me a Little Blindness'

NEW YORK—"God gave us all a little something. He gave me a little blindness." Bill Lawrence, painter of ships, tugs and harbor scenes in New York, is constantly reaching for perfection and, in his own eye, never attaining it.

Mr. Lawrence is featured in a recent issue of The Flying Red Horse, employe-stockholder publication of Socony Mobil Oil Company. Scenes of the waterfront are his favorites. On week-ends, he sketches the great ships, the small tugs, the barges and ferryboats that make New York the busiest port in the world.

He says his remark about "blindness" means he is always striving for the perfect painting. Each painting looks good, while he's painting it; but when it's finished, he examines it critically and decides where it falls short and how to do a better job next time.

His paintings have won high critical praise and he has sold many of them to people who, like himself, love ships and harbors. Mr. Lawrence has taught painting as well as studied it; every Friday night he conducts a class in painting and sketching at his studio apartment on Forty-second Street, just off Times Square.

He has been with Socony Mobil twenty-five years. Three of his paintings of the company's shipping operations are featured in full color in The Flying Red Horse story. They will hang in the new Socony Mobil headquarters building, now being constructed in New York at Forty-second Street and Lexington Avenue.

Daily World, Atlanta, Ga., Tue. 8-9-55

Gold Coast Art On London Display

LONDON—(A N P)—London art critics, collectors and many others who have an interest in the cultural development of West Africa have been treated to an exhibition of sculpture and pottery by a 32-year-old Gold Coast artist, Vincent Ak-wete ofi. K

Among the sculptures exhibited by Kofi were three representing a mother and child, in plane wood, teak and concrete. One of the most impressive work in the exhibition is a large figure of a woman in African walnut representng "Awakening Africa," which took only three weeks to complete.

Kofi, who will return to Africa in September to teach in Gold Coast colleges, has exhibited in the Natural History Museum in London and the Royal College of Art.

BOBBY BELL, one of the nation's great dancers, before retiring from the stage died Tuesday morning in Cook county hospital a victim of pneumonia. Bobby is shown painting his last picture, part of the striking decorations he put on the walls of Chicago's Grand terrace cafe, recently re-opened. Cute girl in the picture is one of the Terrace chorines.

Bobby Bell, Ex-Dancer Turned Painter, Buried

Bobby Bell, one of the Three Lightning Flashes, back in the thirties was buried Saturday from Jackson's funeral parlors with many of his formal pals of show business present.

Bell, stricken with pneumonia, was rushed to County hospital Sunday where he died early Tuesday morning. He retired from the stage 10 years ago after a successful career, first as one of the "Flashes" and later as partner with his ex-wife Estell. Both of the acts appeared in most theatres and clubs here and also starred abroad.

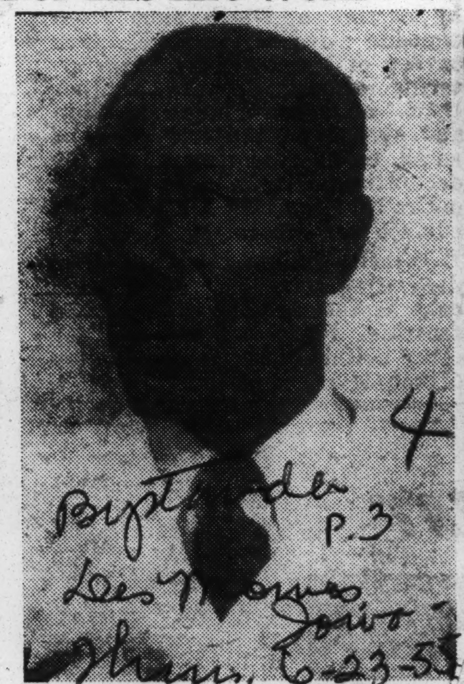
Since Bell's retirement from the stage he has been working at his original trade as artist. His paintings will be found on the walls of several night clubs in Chicago. His last such job was at the newly opened Grand Terrace cafe, where he was working when stricken ill.

Bill, 47, was born in Nashville, Tenn.

His parents moved to Chicago when he was 2 years old. At the age of six he became one of the best Charleston dancers, winning many amateur contests and as a result decided to make a career of dancing. With Epps and Johnson he formed the Three Lightning Flashes.

Survivors include parents, Mr. and Mrs. David Bell of Pullman, Michigan; a sister, Mrs. Ted Norris; and ex-wife, Mrs. Estelle Bell who was his dancing partner when he retired from the stage.

Gets Recognition For His Art Work



MR. PROFRO PROFORO

Recognition came to one of Younkers, department store, porters last winter when a collection of pastel paintings he had done in charcoal, was exhibited in the store's Fifth Floor gallery.

The employee, who has been painting since he was a lad, is Profro Proforo, 1180 13th street. He bagan working at Younkers in April, 1952, and during the latter part of 1954, while talking with the store's president, Morey Sostrim, Proforo mentioned his art and Mr. Sostrim asked to see some of his work, which later was viewed by Miss Mary Williamson, personnel director, and an exhibition date arranged.

Proforo came to Des Moines early in 1951 to enter Drake University, but did not begin until the next February. He now is classified as a junior in the School of Fine Arts and is working towards a degree, he said.

After graduation Proforo wants to specialize in fashion illustration and portrait painting.

Born in Newberry, S. C., to native Cubans, he was reared by his sisters in Chicago, Ill., where he was graduated from the Englewood High School.

Getting an education, has not been easy, he revealed, but he plans to reenter Drake university this Fall, after missing the Spring semester.

Two of his paintings, an original, showing a cat playing with a ball of yarn, and the other, a clown, will be included in the Summer exhibitions to be shown at the Des Moines Art Center, he revealed.

Photo by Perry

SHOWS HER WARES — Mrs. Marian W. Turner, of Cleveland and Atlanta, shows off a table of her one woman exhibit of more than 200 pieces of Jewelry and Trays of enamel on copper and silver. The exhibit was sponsored by the Art Promoters League Sunday on the lawn of Mrs. Virginia H. Akridge.

4 1955

Bob Noble

George White, thirty-five-year-old factory worker, touching up a canvas at the Central Presbyterian Church, of Haverstraw, N. Y. Frederic Taubes, painter and art critic who has been giving Mr. White lessons, and the Rev. Harold J. Quigley, minister of the church, watch.

Critic Finds Factory Hand Has Deft Painting Touch

By Don Ross

HAVERSTRAW, N. Y., April 17.—A thirty-five-year-old factory worker has painted such powerful and dramatic religious canvases that a top-ranking American artist and teacher has predicted that, with the proper additional training, he will become a distinguished religi muralist.

To day, George White, works a swing shift at Orangeburg Pipe Factory also does odd jobs in Haverstr explained how he had "Aspiration," a large can showing a group of mount climbers toiling up a snow-c peak:

"I just took a lot of paint pushed it around until it loo good."

"Beautifully Done"

Frederic Taubes, a painter, critic and teacher who has b giving Mr. White lessons in change for work in his stu garden here, pointed a finger the 45 by 60 inch painting wh Mr. White had finished in t hours.

"It is amazing how he has manipulated this light and shade effect, this chiaroscuro in the classical sense," said Mr. Taubes. "It is beautifully done. It has tonal richness. George has an excellent sense of composition and a great feeling for dramatic effect. His approach is monumental. He is a muralist; he sees things big."

Other religious subjects painted by Mr. White, who has played semi-pro football with the Brown Bombers in Harlem, have been "Moses on Mt. Sinai," "Jesus Healing a Blind Man," and "Noah's Ark."

Painted for Church

All have been done for the Central Presbyterian Church in Haverstraw where they now hang. The minister, the Rev. Harold J. Quigley, introduced Mr. White to Mr. Taubes three years ago. With great diffidence Mr. White had brought several of his earlier canvases to the annual art show held by the church.

The minister, a lover of good art, had recognized a special talent in Mr. White's paintings.

Two of Mr. White's non-religious paintings have been bought for $100 each by the National Bank of Haverstraw and Trust Co. and hang in the bank building. One shows a scene on Riverside Drive in Haverstraw. At the right is a restaurant with a pizza sign. The building was once occupied by Lynch's saloon where George A. Frimpter, the bank's board chairman, used to drop in as a boy for a three-cent birch beer when he had a paper route in that neighborhood. The other painting shows a dock at the foot of Main St., Haverstraw.

In Army Five Years

Mr. White was graduated from De Witt Clinton High School in New York. He was in the Army from 1940 to 1945, serving in England, France and Germany with the 1st Army as a sergeant in charge of a truck platoon.

Mr. White took a correspondence school course in commercial illustrating. This was the only training he had had when he brought his paintings to the Central Presbyterian Church and asked if he might exhibit them.

"This man paints with utter assurance," and Mr. Taubes, whose canvases hang in the Metropolitan Museum of Art in New York and other museums. "Notice the economy of means he uses. His pictures have the essence of life in them. What he needs now is study in anatomy. All the inspiration and instinct in the world will not tell you how to join the clavicle to the shoulder blade. This can only be acquired through study.

"Maybe some institution or foundation will give him a grant to enable him to stop working at the pipe factory for a year to study and paint. This man has a first-class talent."

Nigerian art on exhibition

NEW YORK, N.Y. — Mayor Robert F. Wagner is official host to an exhibit which opened last Wednesday to reflect the art and culture of Nigeria, the British protectorate in West Africa now approaching self-rule.

The exhibit, being shown at the Carnegie International Center, East 46th Street and United Nations Plaza, will continue through May 20.

Mayor Wagner said in his acceptance statement that it is of "great importance" that the people of America and Nigeria acquire a mutual appreciation of and friendship for each other "as quickly and as thoroughly as possible." He said also that "it is in the interest of free peoples everywhere that we do our utmost to establish convincingly that the democratic way is the guarantee for justice, equality and freedom."

The sponsoring groups have managed to bring together an assortment of works of Nigerian art, collected from sources in this country and abroad. The exhibit is open to the public daily except Mondays, and admission is free. On three nights a week, Nigerian students in this country will present recitals of native ceremonials in costumes brought here from Nigeria for the occasion. These evenings, too, are labor unions have subscribed open to the public although many for most of the seats.

Others responsible for the exhibit are Dr. Ralph Bunche; Senators Herbert Lehman and Irving Ives, Eleanor Roosevelt, A. Philip Randolph, George Meany, David Dubinsky, Matthew Woll, Jean Blackwell, Jacob Potofsky, Dr. Horace Mann Bond, Hon. Jacob Javits, Rev. James Robinson, Deputy Mayor Henry Epstein, Dr. Channing Tobias, Roy Wilkins, Dr. Emory Ross, Julius Hochman and B. F. McLaurin.

New Orleans Museum Shows Work of Negro

NEW ORLEANS, La. — Clementine Hunter of the Cane river area near Natchitoches, was honored here recently as the first artist of her race to have a one-man show at the Delgado Museum of art.

A large collection of her paintings and charts were one of three exhibitions to be on display recently at the museum.

Miss Hunter was born in the Cane river region and spent her active life working on Melrose Plantation. Like Grandma Moses she took up painting late in life. Encouragement and help came from white friends, including the late Alberta Kinsey of New Orleans.

The artist painted the scenes and subjects that she had known all her life. With bright colors and the directness of the primitive artist, she depicted the Negroes in the cotton fields, at church and at play. She painted the cabins and the plantation houses and recorded the bright colors of the flowers that grew in her garden.

Miss Hunter is not the first of her race whose work has been shown at Delgado. The museum has had primitive carvings from the African Negroes and single pieces by important Negro artists of this country.

Miss Hunter, however, is the first to achieve the distinction of having a one-man show at the museum.

Winners listed in art contest

SAVANNAH — An abstract oil titled "Leisure" won the Friedman Art Store award for Carolyn Patterson as the outstanding painting at the art seminar of the Savannah State College fine arts festival.

Others awards included: elementary school, 1st award, Patricia Collins, DeRenne; 2nd award, Nathaniel Farley DeRenne: 3rd award, Odessa Anderson, Haven Home.

Honorable mentions went to Clarence Henderson, DeRenne; Nathaniel Johnson, Haven Home and Franklyn Boggs, DeRenne.

For high schools the 1st prize went to Clarence Peterson, Cuyler; 2nd, June Byrd, Beach; 3rd, Leon Grant, Beach. Honorable mention, Nathaniel Muldraw, Charles Fields and Sam Carrol, all of Beach.

For college: 1st award for sculpture, Gerue Ford; honorable mention: Carolyn Patterson Malcenia Armstrong, and Clevon Johnson.

Most outstanding work by popular ballot: elementary school Franklyn Boggs DeRenne; college Joe Burroughs

SCULPTOR JOHN RHODEN of New York and Birmingham, Ala., brother of Defender photographer Tony Rhoden, is greeted on his arrival in Chicago by his sisters, Lillie B. Rhoden (left) and Myrtle Rhoden, and his young nephew, Herman S. Rhoden, jr. Rhoden returned recently from Europe where his work was on exhibit. He was enroute to Detroit to visit his mother.

DR. VIKTOW LOWENFIELD (left chairman, division of Art Education, Pennsylvania State college, examines "Mother and Son" by Dr. John Biggers, (right) head of the Art Department, Texas Southern university, Houston, Texas. Dr. Biggers studied under Dr. Lowenfield at Pennsylvania State college.

Impaired Sight No Handicap To Norfolk Shoemaker

He Succeeds In Artistic Field, Too

Solomon Griffin Is A Painter, Artist; His Work Impresses

By FE[illegible]ON A. GIBSON

Men with handicapped senses often produce with far greater superiority than those of us who have all of our faculties and full five senses.

Solomon Griffin, Jr., is a good example of the above. With handicapped eyesight, he has produced some highly commendable oil paintings in spare time in the Electric Shoe Repair Shop on Sewalls Point Road in Oakwood. He is a shoemaker by trade and works with his father, Solomon, Sr.

* * *

AT THE age of four, he was accidentally struck by the point of a pair of scissors in his left eye. He completely lost the sight of the eye and it was eventually removed in 1933. During his boyhood years he was able to participate in many of the normal activities of boys. He stopped school at St. Joseph's at an early age, where he was a pupil. He had always liked drawing and coloring and his real and sincere interest in art stemmed from a gift presented to him by a well-wisher.

"A lady gave me a china coloring set, which first aroused my interest in oils", Mr. Griffin said, as he recalled his first painting. In the early 1940's he began to try painting with oils and colors, and his first oil work was done on the backs of window advertising placards.

* * *

HIS FIRST experience with canvas he reminisced, came while he was a member of the short-lived Beaux Art Club. Then, with a laugh he said, "the club didn't last long—the money was too short."

He felt that by putting his work on canvas, it would have more value to it. His first completed oil picture was a vase of flowers which his mother keeps and still cherishes.

* * *

MOST OF HIS work is copy — mostly from black and white pictures. However, in his copy work he frequently injects his imaginative feeling and changes the original to suit himself. He puts it this way.

"I have very little imagination, I take any picture and change it to suit myself."

* * *

"WHY DO I choose a picture to reproduce? I'll tell you," he said. "Its like seeing a desirable girl. The feeling is similar. The desire gets the best of you and you accept the challenge."

"Painting, to me, is like a challenge. It gives the desire to attain a certain success by tackling and doing a completed piece of work." he continued. Then smiling he said as he glanced towards the little wall exhibit in the shoe shop, "It certainly takes a lot of patience."

* * *

AT PRESENT Mr. Griffin is working on a reproduction of an African Witch Doctor charming a cobra snake with a flute.

This young artist (he does not look at all near his 41 years of age) has never thrown any of his work away. In fact he says, one of the advantages of working in oils is that you can always save a piece that has been spoiled.

* * *

A LOT OF high praises have come his way. "People say a lot of things to make you feel good, you know," he said slowly.

He paints usually during his time in the shoe repair shop. He paints when the "mood" strikes him. "Unless I'm in the mood," he said quietly, "I can't seem to think right. Many days pass when I don't touch the easel or the brush."

* * *

MOST OF his work has been distributed among the members of his family. He has sold 3 portraits. He tells of many instances when people have become 'peeved' at him because he does not "give" them pictures that they admire. He mentioned the time a lady asked for a print and he suggested a price of $3. "She blew her top then and there," he laughingly said. "And she really told me off."

Thus far he has not found painting a definite strain on his remaining eye. However, he does not paint over long periods for fear of eye strain.

He said he does art because he likes it.

* * *

"I GUESS I would plan more in my work, if I sold it," he said.

He has never had any formal art training. Much study has been devoted to the history of art. He has read a lot of background on Leonardo Da Vinci, Michelangelo, and several other great artists of all times.

* * *

"THE FELLOW who first did painting," he said, "didn't have any training, so I don't worry."

"Art has been a lot of fun to me, and I work hard at it. I do it because I like it. Then, too a fellow wants to be the best he can at anything, and that takes hard work."

* * *

MR. GRIFFIN is a native of Norfolk, and attended St. Joseph School. He attends First Calvary Church. He is married and currently lives in Portsmouth. He commutes to work, daily. He has been in shoemaking "off and on" for 30 years.

* * *

While working on Brambleton avenue a few years back, he made the shop show window his "studio". He has worked with his father since boyhood.

* * *

ONE DAY a known professional artist came in and commended him on his fine work. Griffin asked for some aid on doing and mixing colors, but the artist refused, saying, "Make your hand obey your eyes, figure out your own colors, they'll come to you, and your understanding will be greater."

He considered for a moment, shrugged his shoulders, then said, "you know he was right. I followed his advice and my colors have been doing swell. It brings out your creativeness to a great extent."

MANY PEOPLE pass, catch a glimpse of his pictures hanging on the shop wall, and stop for a good look. Many others go inside to study his pictures. Meanwhile, Griffin unassumingly works on a pair of shoes or at the finishing machine.

However, if questions are asked he very readily talks about his work. His art is a real part of him.

About his eye handicap, he says, without reservation, "I don't remember what it's like to have two eyes. After all it could be worse."

SOLOMON GRIFFIN
Working On Shoes

"OBEY YOUR SENSES"—Painting without formal training has been considerable satisfaction to shoemaker Solomon Griffin Jr., who lost the sight of one eye in an accident when he was four years of age. Here he works on a painting of a snake charmer. (Photo by Felton Gibson).

Art works project

DURHAM, N.C. — Twenty famous American paintings will be on exhibit in the James E. Shepard Memorial Library at North Carolina College here from Monday, May 30 through Thursday, June 30, it was announced last week by Dr. Benjamin F. Smith, librarian.

The exhibit, open to the public free of charge, is part of the permanent collection of the Fine Arts Department of the International Business Machines Corporation.

Art—The Texas Southern Fine Arts Festival and Art Education Conference had as its guest lecturer, Dr. Viktor Lowenfeld, chairman, division of art education, Pennsylvania State College. He is shown looking at works ("Mother and Son") of Dr. John Biggers, right, head of the art department, Texas Southern University, Houston, Tex.

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Sculptor Draws Raves In London

By EDWARD SCOBIE

LONDON — Recently, West Indian sculptor Karl Rupert Broodhagen gave a one-man exhibition of his pieces in Knightsbridge, and set all London talking about the life-size likeness of his heads and forms.

"In Broodhagen, we have in our midst, and thank goodness for it, a fresh talent," said a major critic. Soon after the exhibition in September, the 40-year-old British Guiana-born artist sailed to Barbados to take up former post of Art Master at Combermere Secondary school.

Three years ago the sculptor was given a British Council scholarship to Goldsmiths' College of Art, in London where he remained until last August working on Mural Design, portrait painting, life painting, portrait sculptor, life modelling, and life drawing.

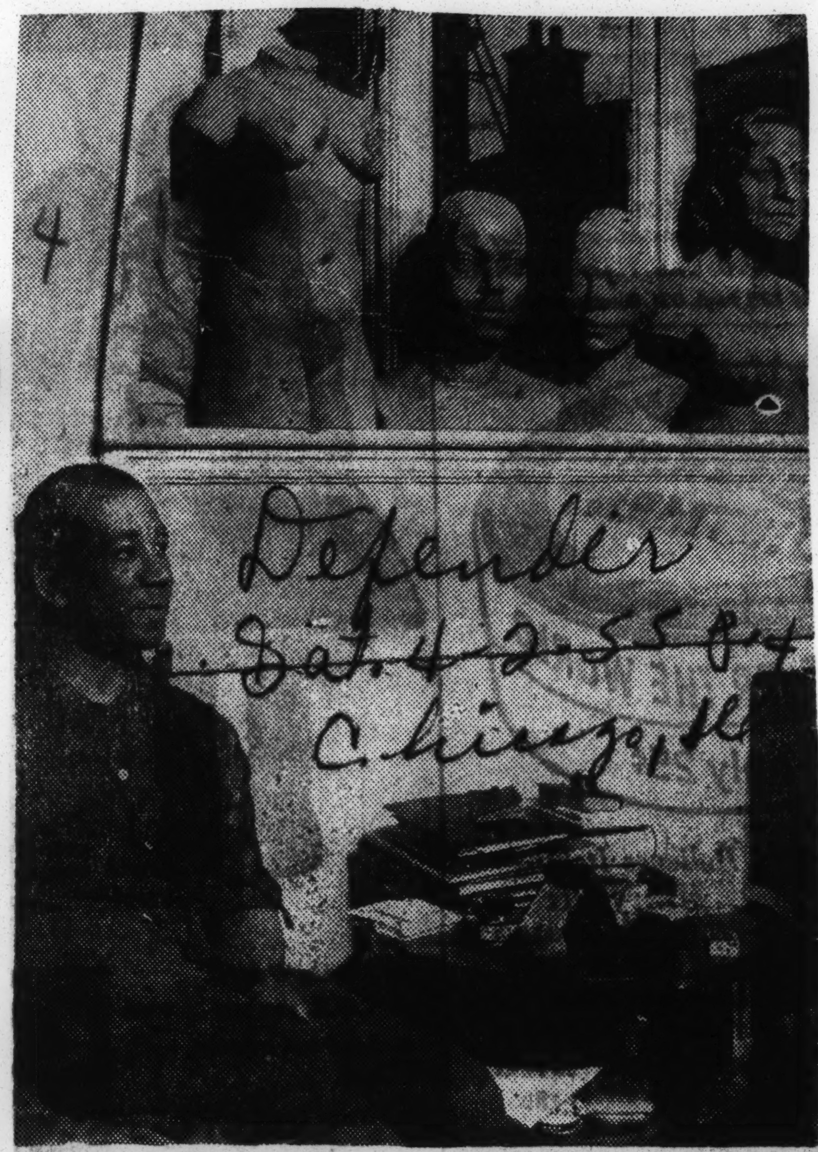
His stay at Goldsmiths' has proved valuable for many reasons. Now his technical ability is sound. He has had the good fortune to mix with young artists of many nationalities and enjoyed the exchange of ideas.

He has been guided by the best Art teachers in Britain; and, above all, his recent pieces show that Broodhagen is more mellow. Wider experience in technique and style have blended the sharp, tropical brittleness, — which at one time gave his clay and terra cotta northern liners. It is this artistic pot-pourri which has placed the West Indian sculptor on the highest pinnacle of maturity.

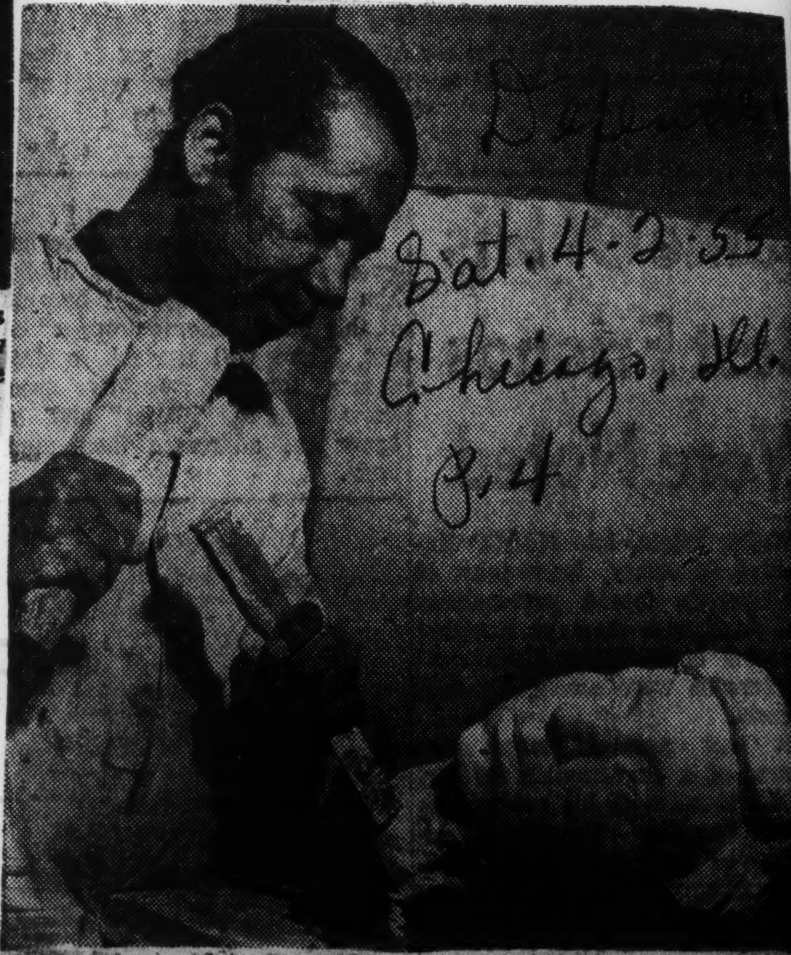
A self-taught artist, as a boy Broodhagen found himself modelling in plasticine, clay, and terra cotta, when most of the other West Indian artists stuck to painting. Soon, he gained recognition throughout the Caribbean islands by his natural ability to produce in clay and terra cotta heads and busts of exceptional quality both in likeness and form. Unlike other sculptors of African origin, Broodhagen declares frakly that he has not been influenced by the life bronzes of Benin, and his work proves him right.

When you look at Broodhagen, through his treale-hued skin which bears testimony to his Colonial Dutch and African ancestry, you will not fail to notice that the corners of his mouth smile easily but that there is a thoughtful melancholy in him. It is this quality which always seeps through his work. Whether he is modelling the head of a European or an African that feeling will be discernable in the finished work.

Paradoxically, his work as a painter shows . . . (for, like most sculptors, he likes paint,) . . fondness for vivid contrasts and bright, rich colours, — greens, blues, yellows, and reds, — is still evident, dislosing the influence of French Impressionist Paul Gauguin which Broodhagen will readily admit.



IN HIS ATTIC STUDIO in Knightsbridge, Broodhagen relaxes on his bed. On the window sill are four of his pieces. The three on the left are African and the one at right is European. His heads all show an accurate likeness to the models.



KARL BROODHAGEN works on a female head of pure plaster of paris in the sculpture room at Goldsmiths' college.

Says A New Attitude To African Art Exists

By LADISLAS SEGY

Something new has happened to the American Negro's attitude toward African art.

Since the establishment of the Segy Gallery, 708 Lexington ave., New York City, five years ago, a large number of leading Negro newspapers and magazines have published long articles pointing out the renewal of interest in the art of the African. Many Negro colleges have asked Mr. Segy to lecture to their student body, and the Central State College of Wilberforce, Ohio awarded him an honorary degree of Doctor of Letters. The next development was to actually show the African sculpture and thus, a large number of colleges, through the circulating exhibition plan, exhibited these works.

What actually happened to bring this about? After all, the works of the African have been described in various books, were shown in museums for the past hundred years and were definitely not subject to such wide-spread and popular appreciation.

The simple answer is that since the advent of modern art brought about by works of such masters as Picasso, Braque, Leger and other French masters, African art was suddenly regarded not as ethnological objects, but as works of art. The reason for this is that before modern art, we judged a work of art by its closeness to visual reality. The new approach demands an expressiveness of the work and is characterized by the fact that it is not naturalistic. Now this applied to modern art and to African sculpture.

A question still remains open: why has the American Negro shown such an unusual and keen interest? As we know, there have been two prevailing viewpoints in various Negro publications. One was the recognition and an appreciation of all things African; and the other was to turn the back on the African background and assert the current cultural pattern.

The change which has taken place is that more and more people recognize that one can be a good American citizen, that one can fight for fuller integration into this culture, and still not neglect the African cultural heritage.

An added recognition is the fact that we recognize African

(Says A New)

sculpture, not only as a work of art, independent of the artist who created it, but we place it in its historic and ethnic background. The consequence of this thinking is that such a high quality work as that of the African cannot but originate from a culture of high standing. In other words, if African art is great, then Africa's culture which produced it must also be great. This has involved a re-evaluation of the old concept that the African was a savage and the recognition that his culture was highly integrated and could be compared on spiritual grounds with Western civilization.

Thus, African art now emerges as a document of great cultural value and the Negro with proper understanding is able to derive a pride in his cultural heritage. As the late Dr. Alaine Locke, Professor of Philosophy of Howard University wrote, "... every Negro with sound general culture and sane group loyalty should read your book (Ladislas Segy's AFRICAN SCULPTURE SPEAKS)... (who) are related to it (African Sculpture) in cultural inheritance."

TSU FINE ARTS FESTIVAL.—The Texas Southern University Fine Arts Festival opened with exhibits on the second floor of the union building Sunday, April 24. Viewing some of the exhibits are left to right, Dr. John Biggers, head of the art department at Texas Southern and Mr. and Mrs. W. A. Samuels. Activities extended through April 30. Dr. Viktor Lowenfeld of Pennsylvania State university was the main lecturer for the Art Education Conference April 29 and 30.

Washington artist voted popular prize at Atlanta

ATLANTA — "Egyptian Heritage" by Lois Mailou Jones of Washington, has polled the largest number of popular votes at Atlanta University's 14th Annual Exhibition, which closes April 24.

"Egyptian Heritage" is a large canvass abounding in strong colors in which a young colored woman of modern times is shown in the foreground with several forms in the background suggestive of the Egyptian.

Miss Jones is professor of Art at Howard University. She has had a notable career both in this country and abroad. Her work has been shown in every major exhibition of Washington artists and her prizes and honorable mentions have been numerous.

Her work is represented in the Phillips Memorial Gallery, the International Business Machines Corporation, Palais Nation, Haiti, the Howard University Gallery and in private and public collections elsewhere.

Miss Jones has won three other awards a water color, 1942; a landscape, in 1949, and another water color in 1952.

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Instructor Qualifies For Art Membership

BATON ROUGE, La.—J. A. Cardoza, instructor in the Department of Art, Southern University, has recently qualified for a membership in the Southeastern Art Association, the regional body of the National Art Education Association, it was announced this week by Flores [illegible] Bottari, secretary-treasurer of the organization.

The Southern University art instructor is probably the first member of his race to hold membership in this reg[illegible] even though several Negroes [illegible] members of other regions an[illegible]tional body.

Cardoza, a na[illegible] New Orleans and a gra[illegible]f Xavier and Columbia U[illegible], where he is doing further study, is a member of the National Education Association, Association of Higher Education, College Art Association of America, and Louisiana Education Association. He is in his fifth year at Southern.

$1,400 IN AWARDS

Negro Art Exhibit To Open Here

By CELESTINE SIBLEY

America's only all-Negro art exhibit, sponsored for the 14th year by Atlanta University, will open to the public at 4 p.m. Sunday.

Sixty-eight Negro artists from all parts of the United States, the Virgin Islands and Alaska are represented in the show, which includes oils, water colors, prints and sculpture.

The exhibit, on view in the basement gallery of the Trevor Arnett Library at Chestnut and West Fair streets, will be open from 2 to 5 p.m. on weekdays, except Saturday, and from 2 to 6 p.m. on Sundays through April 24.

Awards totaling $1,400 will be made to 11 of the entries. Ten winners were selected by three Atlanta judges, Mrs. Harold Bush-Brown, Ben E. Shute of the Atlanta Art Institute, and Ferdinand Warren of Agnes Scott College. One oil painting will be chosen by popular ballot for a $100 award.

* * *

WINNER of the top cash award of $300 was John Wilson of Roxbury, Mass., with an oil painting called "Negro Woman." Wilson is 10 times winner of awards in the Atlanta University exhibition and has paintings in collections at Smith College and the Museum of Modern Art in New York City. His current winner, painted in strong, bold colors, reflects his current interest in Mexico, where he is studying under a Guggenheim Fellowship.

Six artists made the collection for the first time this year. William E. Rice, 22, a fine arts major at Florida A&M College at Tallahassee, won the coveted John Hope purchase award of $250 for his landscape, "The Capitol," a brilliant canvas showing the Florida capitol building in the background framed by a row of Negro shanties in the foreground.

James Yeargins of New York City received the first Atlanta University purchase award of $150 for his small abstraction in oil entitled "Vatusi Dance." Mrs. Margaret T. Burroughs of Chicago won the $125 water color award for one of the few happy pictures in the show — a picture called "Ribbon Man: Mexico City Market."

* * *

MOST OF the works, like the prize-winning sculpture, "Day-work," which won for Henry W. Bannard of Brooklyn the $250 sculpture award, express deep sadness. Bannard's stone figure shows a woman on her knees washing and there is a quality of leaden misery in the figure. The second sculpture award of $100 was won by an Atlantian, Mrs. Jewel W. Simon, for a plaster bust which bears the title Magaret.

Archie Taylor, a student at Alabama State College in Montgomery, won the $75 water color award for his abstraction, "Javanese Ritual." Howard E. Lewis of Tallahassee, art instructor at Florida A&M University, received the $25 graphic arts award for his silk screen, "Still Life With Fish." The second award in this media went to Jimmie Moseley, art instructor at Maryland State College in Princess Anne, for his etching, "Korean Prisoners."

* * *

ANOTHER prize-winner, Robert A. Daniel of Tallahassee, took the third award of $10 in the graphic arts for his pencil drawing, "Seated Figure."

Receiving honorable mention were: Mrs. Yvonne P. Hunt of Atlanta for "Giles Through the Tree;" Harper T. Phillips of Mobile for "Vaudeville;" Mrs. Margery W. Brown of East Orange, N.J., for "Jerry" in water colors; Roch L. Mirabeau of Tallahassee, in sculpture for "Portrait of a Young Man" and Alfred L. Stevenson of Montgomery in the graphic arts for "Clown."

Staff Photo—Floyd Jillson

SADAO YOSHIDA HANGS CANVASES FOR EXHIBIT

Japanese Artist a Graduate Student at Atlanta U.

Top A. U. Award Goes To Mass. Artist; Atlantan Gets Prize

John Wilson of Roxbury, Massachusetts, a Guggenheim Fellow studying in Mexico, this week was adjudged winner of the top cash award of $300 at the annual Atlanta University Exhibition for this year's best paintings, sculpture, and prints by Negro artists.

Mr. Wilson's oil painting, "Negro Woman," is a forceful portrayal of a woman in middle life, painted in strong and convincing colors.

This is the artists's tenth award in the last 12 years for prize-winning entries in the Oils, Water Colors and Graphic Arts. His paintings are also represented in the collections of Smith College and the Museum of Modern Art in New York City.

111 ENTRIES

The 111 entries listed have come from 68 artists in 16 states, Washington, D. C., the Virgin Islands, and Alaska. The showing will open to the public at 4 p. m. on Sunday, March 27, in the University Gallery of the Trevor Arnett Library and may be seen through April 24.

The Gallery is open from 2:00-5:00 p. m. on weeks day (except Saturday), and on Sunday from 4:00-6:00 p. m. The 11 purchase awards (one prize of $100 in Oil will be chosen by popular ballot) total $1,400 which is offered annually by Atlanta University for the best works of art entered in the show. Serving on the Jury this year were three Atlantans, Mrs. Harold Bush-Brown, Ben E. Shute of the High Museum of Art, and Ferdinand Warren of Agnes Scott College.

SIX ARTISTS

Six artists made the Collection for the first time this year. William E. Rice, a 22-year old Fine Arts major at Florida A. & M. University in Tallahassee, won the coveted John Hope Purchase award of $250 for his landscape, "The Capitol," a boldly painted canvas of the Florida capitol building in the background and a row of Negro shanties in the foreground. James Yeargans of New York City received the first Atlanta University Purchase Award of $150 for his small abstraction in oil entitled "Vatusi Dance;" Mrs. Margaret T. Burroughs of Chicago, Illinois, won the first Atlanta University Purchase Award of $125 for the water color, "Ribbon Man: Mexico City Market;" Archie Taylor, a student at Alabama State College in Montgomery, Alabama, won the $75 water color award for his abstraction, "Javanose Ritual," Howard E. Lewis of Tallahassee, art instructor at Florida A. & M. University, took the first Atlanta University Purchase Award of $25 in the Graphic Arts for his silk screen, "Still Life With Fish;" and Jimmie Mosely, art instructor at Maryland State College in Princess Anne, won the second award in this media for his etching, "Korean Prisoners."

"DAYWORK"

Cash purchase awards will also go the following: Henry W. Bannard of Brooklyn, New York, who has won two oil and two water color awards in previous years at this Exhibition, won his first award in Sculpture, taking the $250 prize for his stone figure of a woman, "Daywork."

The second sculpture award of $100 was won by Mrs. Jewel W Simon of Atlanta for a plaster bust which bears the title of "Margaret." Another prize-winner, Robert A. Daniel of Tallahassee, took the third award of $10 in the Graphic Arts for his pencil drawing, "Seated Figure."

Receiving Honorable Mention this year are: Mrs. Yvonne P. Hunt of Atlanta in the Landscapes for "Giles Through the Trees;" Harper T. Phillips of Mobile, Alabama, in the Figure Painting for "Vaudeville;" Mrs. Margery W. Brown of East Orange, New Jersey, for "Jerry" in the Water Colors; Roch L. Mirabeau of Tallahassee, Florida, in Sculpture for "Portrait of a Young Man;" and Alfred L. Stevenson of Montgomery, Alabama, in the Graphic Arts of "Clown."

111 Entries

Mass. Man Wins A.U. Art Prize

ATLANTA, Ga.—John Wilson of Roxbury, Mass., a Guggenheim Fellow studying in Mexico, last week was adjudged winner of the top cash award of $300 at the annual Atlanta Univers-ity Exhibition for this year's best paintings, sculpture, and prints by Negro artists.

Mr. Wilson's oil painting, "Negro Woman," is a forceful portrayal of a woman in middle life, painted in strong and convincing colors. This is the artist's tenth award in the last twelve years for prize-winning entries in the oils, water colors and graphic arts.

The 111 entries listed have come from sixty-eight artists in sixteen states, Washington, D. C., the Virgin Islands and Alaska. The showing was opened to the public Sunday, March 27, in the University Gallery of the Trevor Arnett Library and may be seen through April 24.

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THE ELEVEN purchase awards (one prize of $100 in oil will be chosen by popular ballot) total $1,400 which is offered annually by Atlanta University for the best works of art entered in the show.

Six artists made the collection for the first time this year. William E. Rice, a 22-year-old fine arts major at Florida A. and M. University in Tallahassee, won the coveted John Hope Purchase Award of $250 for his landscape, "The Capitol." James Yeargans of New York City received the first Atlanta University Purchase Award of $150 for his small abstraction in oil entitled "Vatusi Dance"; Mrs. Margaret T. Burroughs of Chicago, Ill., won the first Atlanta University Purchase Award of $125 for the water color, "Ribbon Man: Mexico City Market"; Archie Taylor, a student at Alabama State College in Montgomery, Ala., won the $75 water color award for his abstraction, "Javanese Ritual"; Howard E. Lewis of Tallahasee, art instructor at Florida A. and M. University, took the first Atlanta University Purchase Award of $25 in the graphic arts for his silk screen, "Still Life With Fish," and Jimmie Mosely, art instructor at Maryland State College in Princess Anne, won the second award in this media for his etching, "Korean Prisoners."

Cash purchase awards will also go to the following: Henry W. Bannard of Brooklyn, N. Y., who has won two oil and two water color awards in previous years at this exhibition, won his first award in sculpture, taking the $250 prize for his stone figure of a woman, "Daywork." The second sculpture award of $100 was won by Mrs. Jewel W. Simon of Atlanta for a plaster bust which bears the title of "Margaret." Another prize-winner, Robert A. Daniel of Tallahassee, took the third award of $10 in the graphic arts for his pencil drawing, "Seated Figure."

Receiving honorable mention this year are: Mrs. Yvonne P. Hunt of Atlanta in the landscapes for "Giles Through the Trees"; Harper T. Phillips of Mobile, Ala., in the figure paintings for "Vaudeville"; Mrs. Margery W. Brown of East Orange, N. J., for "Jerry" in the water colors; Roch L. Mirabeau of Tallahassee, Fla., in sculpture for "Portrait of a Young Man," and Alfred L. Stevenson of Montgomery, Ala., in the graphic arts for "Clown."

Lady Artist Wins Raves At A. U. Show

ATLANTA—"Egyptian Heritage" by Lois Mailou Jones of Washington, D. C., has pulled the largest number of popular votes at Atlanta University's Fourteenth Annual Exhibition, which closed Sunday.

"Egyptian Heritage" is a large canvas abounding in strong colors in which a young Negro woman of modern times is shown in the foreground with several forms in the background suggestive of the Egyptian. There is a definite relationship between the modern and the ancient which indicates the artist's preoccupation with the primitive forms of her people.

Miss Jones is professor of art at Howard University.

Although this is the first time that Miss Jones has won a popular award at the Atlanta exhibitions, it is not her first Atlanta University Award. She won a water color award in 1942, a landscape award in 1949, and another water color award in 1952.

Noted Artist Discovers Young Genius

HAVERSTRAW, N. Y. —A factory worker whose leisure time hobby is painting in a borrowed church "studio" has been called a genius by a famed art critic.

The talented painter is George White, 35, employee in the Orangburg pipe factory. White is a former Harlem Gems pro football player whose only training is a correspondence course, commercial illustration.

He works in the choir robing room of the Central Presbyterian Church by courtesy of a minister who believes in his talent and has been encouraging him for several years.

Noted artist, art critic and teacher Frederic Taubes has extravagant word to say about White's work. He uses expressions like "chiaroscuro in the classical sense," "economy of means" and "tonal richness".

Most of the young artist's work is religious.

Taubes calls them "unusually powerful and dramatic."

Two of Mr. White's non-religious paintings have been bought for $100 each by the National Bank of Haverstraw and Trust Company.

Explaining how he painted "Aspiration" a large canvas showing a group of mountain climbers toiling up a snow-clad peak, White says: "I just took a lot of paint and pushed it around until it looked good."

4 1955

One-Man Show Draws Raves

Defender Sat. 3-5-55 p. 5

Chicago

NEW YORK — Harlan Jackson, one of America's most promising young painters drew rave notices for his one-man art show, held recently at the Panoras gallery on W. 56th st.

The Cleburne, Texas born Jackson never held a paint brush in his hand until after his discharge from the Navy in 1946. Jackson says he always had an interest in art but never really did anything about it until he visited the Chicago Art Institute, while he was on a weekend pass. He decided that as soon as he was discharged from the Navy he would study art. Immediately upon his discharge he enrolled on the GI bill at the San Francisco School of Fine Arts.

Jackson moved with his family to Hutchinson, Kan., at an early age and supported himself through high school and Kansas State Teachers college by such varied occupations as bowling alley handyman, shoe-shine boy, dishwasher, presser, sign painter's assistant, short order cook and salesman for a hosiery company.

Before the war, the budding young painter supported himself in part as a cartoonist for the Houston Informer.

After enrolling at San Francisco, Jackson progressed so fast that two years later he received the highest award an artist can get—an Abraham Rosenberg Traveling Fellowship, given by the San Francisco Art Association. This was in 1948.

Jackson used the Fellowship to go to Haiti, where he met his wife, Dorothy Ross, a well-known public relations counselor and press agent. She was in Haiti for a vacation.

MORE ART FOUND ON AFRICAN ROCKS

Times

Prehistoric Painting, Said to Be Unique, Discovered in Brandberg Mountains

Sun. 3-6-55 p. 5

Special to The New York Times.

LONDON, March 4—An abstract prehistoric painting described as "unique in African rock art" has been discovered in the Brandberg mountain area of South-West Africa by R. J. Mason of the University of Johannesburg.

In a preliminary announcement in the official British anthropological journal Man, Mr. Mason said the painting covered twenty-four square feet of rock surface.

New York

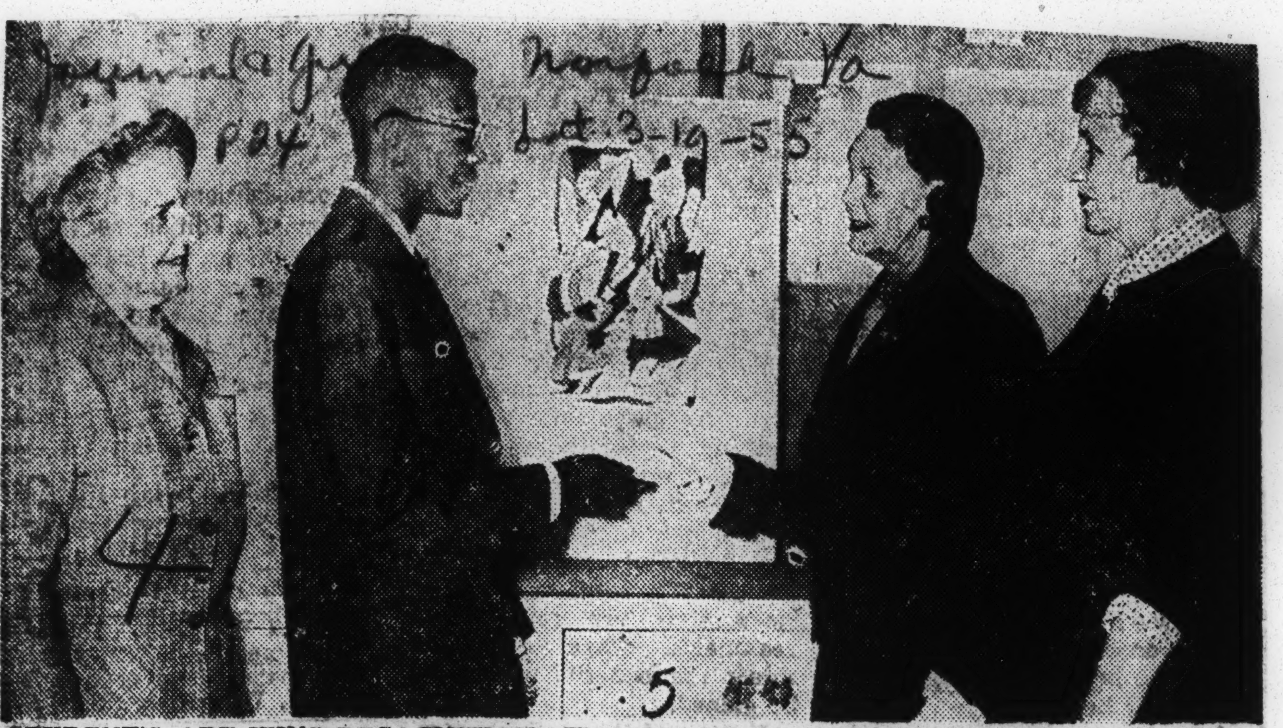
He found it in a hitherto unknown valley of the Brandberg containing nine new painting sites. He said it was "conceived in terms of color areas, carefully balanced and organized to give the impression that the artist was representing an idea and not merely playing with color."

Mr. Mason considered it was unique among African rock paintings, which are almost entirely naturalistic in conception.

No date can yet be assigned to the period of the Brandberg abstract except that it is "prehistoric," Mr. Mason said. "Were its associations and situation unknown, this painting could easily be assigned to the atelier of some European painting in the Twentieth Century abstract tradition," he added.

Mr. Mason, who is a member of the Archaeological survey of Witwatersrand University, intends to publish a description of the new sites soon.

Journal & Guide Norfolk Va Sat. 3-19-55 p. 4



STUDENT'S ART WINS RECOGNITION—The first Hermitage Foundation Art award of $50, offered to a high school art student in the Norfolk city schools, was presented to George Perkins, a junior at Booker T. His ceramic sculpture and water colors received top place among the 17 portfolios of class work in different media, submitted by students from Granby, Maury, Booker T. Washington, and Blair Junior High.

Witnessing the presentation and pictured above, left to right, are, Mrs. Joseph L. Nelson, chairman of Hermitage auxiliary; George Perkins, Mrs. H. A. Thompson, chairman of the scholarship committee, and Miss Ina Lethco, art director, Norfolk city schools.

Booker T. Student Wins 1st Foundation Art Award

Journal and Guide

Sat 3-19-55 p. 4 Norfolk

George Perkins of 320 E. Bute street, a junior at Booker T. Washington high school, is the first recipient of the Hermitage Art award of $50, offered to a high school art student in the Norfolk City Schools for the most outstanding work done during the year.

His ceramic sculpture and water colors received top place among the 17 portfolios of class work in different media, submitted by students from Granby, Maury and Booker T. Washington high schools, and Blair junior high school.

* * *

THE STUDENTS' WORK was judged by Robert Wiles of the Norfolk Museum of Arts and Sciences; Mrs. Margaret Dodson, well-known Norfolk artist, and Mrs. Ann Sue Harrison, art instructor at the Norfolk Division Virginia State college.

Honorable mention was given to Milton Larson, Granby high school, for his stain glass window designs; Eugenia Joyce of Granby, and Janice Heard, a Maury student, for water colors.

* * *

IN ANNOUNCING THE award Miss Ina Lethco, director of art in the Norfolk City schools, stated that because it is judged entirely on the basis of art work submitted that is a part of the regular school art program, the award is designed to encourage and give recognition to those students showing initiative and ability in classwork.

The prize winning student was presented the award at the Monday morning school assembly program at Booker T. Washington, by Mrs. Joseph Lee Nelson and Mrs. H. A. Thompson, representing the Hermitage Foundation, from whom the award is given as a part of the work of the Hermitage Memorial Scholarship Fund, a fund started by the late Mrs. William K. Sloane for deserving students in art and music.

Miss Lethco announces that the portfolios submitted will all be on exhibit during the annual art exhibit of the Norfolk City schools, to be held during the month of May at the Norfolk Museum.

Mrs. Nelson is co-chairman of the auxiliary to the Hermitage Foundation, along with Mrs. John W. Field of Norfolk. Mrs. Thompson is chairman of the Hermitage Memorial scholarship fund scholarship committee.

Massachusetts Artist Wins 10th Award At AU Exhibit

World Wkl. 3-23-55

John Wilson of Roxbury, Massachusetts, a Guggenheim Fellow studying in Mexico, this week was adjudged winner of the cash award of $300 at the annual Atlanta University Exhibition for this year's best paintings, sculpture, and prints by Negro artists. Mr. Wilson's oil painting, "Negro Woman," is a forceful portrayal of a woman in middle life, painted in strong and convincing colors. This is the artist's tenth award in the last 12 years for prizewinning entries in the Oils, Water Colors and Graphic Arts. His paintings are also represented in the collections of Smith College and the Museum of Modern Art in New York City.

The 111 entries listed have come from 68 artists in 16 states, Washington, D. C., the Virgin Islands and Alaska. The showing will open to the public at 4:00 p. m., on Sunday, March 27, in the University Gallery of the Trevor Arnett Library and may be seen through April 24. The Gallery is open from 2:00—5:00 p. m., on week days (except Saturday), and on Sunday from 4:00—6:00 p. m. The 11 purchase awards (one prize of $100 in Oil will be chosen by popular ballot) total $1,400 which is offered annually by Atlanta University for the best works of art entered in the show. Serving on the Jury this year were three Atlantans, Mrs. Harold Bush-Brown, Ben E. Shute of the High Museum of Art, and Ferdinand Warren of Agnes Scott College.

Six artists made the Collection for the first time this year. William E. Rice, a 22-year old Fine Arts major at Florida A and M University in Tallahassee, won the coveted John Hope Purchase award of $250 for his landscape, "The Capitol," a boldly painted canvas of the Florida capitol building in the background and a row of Negro shanties in the foreground. James Yeargans of New York City received the first Atlanta University Purchase Award of $150 for his small abstraction in oil entitled "Vatusi Dance;" Mrs. Margaret T. Burroughs of Chicago, Illinois, won the first Atlanta University Purchase Award of $125 for the water color, "Ribbon Man: Mexico"; Archie Taylor, a student at Alabama State College in Montgomery, Alabama, won the $75 water color award for his abstrction, "Javanese Ritual"; Howard E. Lewis of Tallahassee, art instructor at Florida A and M University, took the first Atlanta University Purchase Award of $25 in the Graphic Arts for his silk screen, "Still Life With Fish"; and Jimmie Mosely, art instructor at Maryland State College in Princess Anne, won the second award in this media for his etching, "Korean Prisoners."

Cash purchase awards will also go the following: Henry W. Bannard of Brooklyn, New York, who has won two oil and two water color awards in previous years at this Exhibition, won his first award in Sculpture, taking the $250 prize for his stone figure of a woman, "Daywork." The second sculpture award of $$100 was won by Mrs. Jewel W. Simon of Atlanta for a plaster bust which bears the title of "Margaret." Another prize-winner, Robert A. Daniel of Tallahassee, took the third award of $10 in the Graphic Arts for his pencil drawing, "Seated Figure."

Receiving Honorable Mention this year are: Mrs. Yvonne P. Hunt of Atlanta in the Landscapes for "Giles Through The Trees"; Harper Phillips of Mobile, Alabama, in the Figuro Paintings for "Vaudeville"; Mrs. Margery W. Brown of East Orange, New Jersey, for "Jerry" in the Water Colors; Roch L. Mirabeau of Tallahassee, Florida, in Sculpture for "Portrait of a Young Man"; and Alfred L. Stevenson of Montgomery, Alabama, in the Graphic Arts for "Clown."

MRS. JEWELL SIMON of Atlanta with the head piece that won second place in its class in the Atlanta University Art Exhibit.—(Perry's Photo).

Mrs. Jewell Simon Shows Skill As Coming Artist

World p. 7

BY HARMON G. PERRY

Mrs. Jewell W. Simon, who resides at 67 Ashby Street S. W., had no idea in 1932 that her great skill at biology drawings would eventually establish her as one of the foremost artists and sculpturess in this area.

While heading the mathematics department at Houston's Jack Yates High School, Mrs. Simon, then Miss Jewell Woodard, was persuaded by a friend to develop her natural artistic talent by study under her art instructor.

That's just what Miss Woodard did, and before leaving her home town, had made her impression in the art circles by winning top prizes around Houston and Austin, Texas.

By 1939 she had married E. L. Simon, executive with the Atlanta Life Insurance Company, moved to Atlanta, where she continued her art studies.

Mrs. Simon has had an entry in the Atlanta University Art Exhibition since 1946, and during that time has failed to cop a first prize, but this year marks the third time she has earned a second place cash award, twice for sculpture, and once for a water color painting.

Mrs. Simon, in addition, has also won more than a half dozen non-cash first place prizes, and has had her work displayed with the Annual Southeastern Art Exhibit tour, and the Side Walk Art exhibits.

This year's second place entry is a head piece of Atlanta's Mrs. Margaret Davis Bowen, religious and social figure which required only four sittings of one to two hours each. It is on exhibit now at the Atlanta University Library.

In 1953, Mrs. Simon won second place in the Atlanta University exhibit for a water color painting called "City Slums," and in 1949, another sculpture called "Hattie" won second place.

Mrs. Simon, whose home is a one woman exhibit of her paintings and sculpture down through the years, plans to continue her art work while dividing her time with PTA and church work, until she hits upon what she calls "my masterpiece."

Hampton grad wins entry to art exhibit

Afro-American, Baltimore, Md. Sat. 4-16-55

HAMPTON Va. — Benjamin Wigfall, 1953 graduate of Hampton, was one of 85 artists selected to appear in an exhibition of American prints, the Brooklyn Museum National Print Annual.

Mr. Wigfall, while still a student at Hampton, was awarded the purchase prize in the Virginia Artists' Annual Exhibition (1951) in Richmond. The Norfolk Museum, where he had a one-man show in 1953, has included some of his work in its print collection.

He received a Rockefeller Foundation Fellowship to the State University of Iowa where he became the outstanding graduate student and was invited to attend the Yale-Norfolk Summer School in Norfolk, Connecticut. While there, he became a Fellow of Yale University and is now pursuing advanced graphic work there.

Mr. Wigfall studied under the former head of the Department of Art at Hampton Institute. Dr Leo Katz, who is at present the director of a New York graphics workshop.

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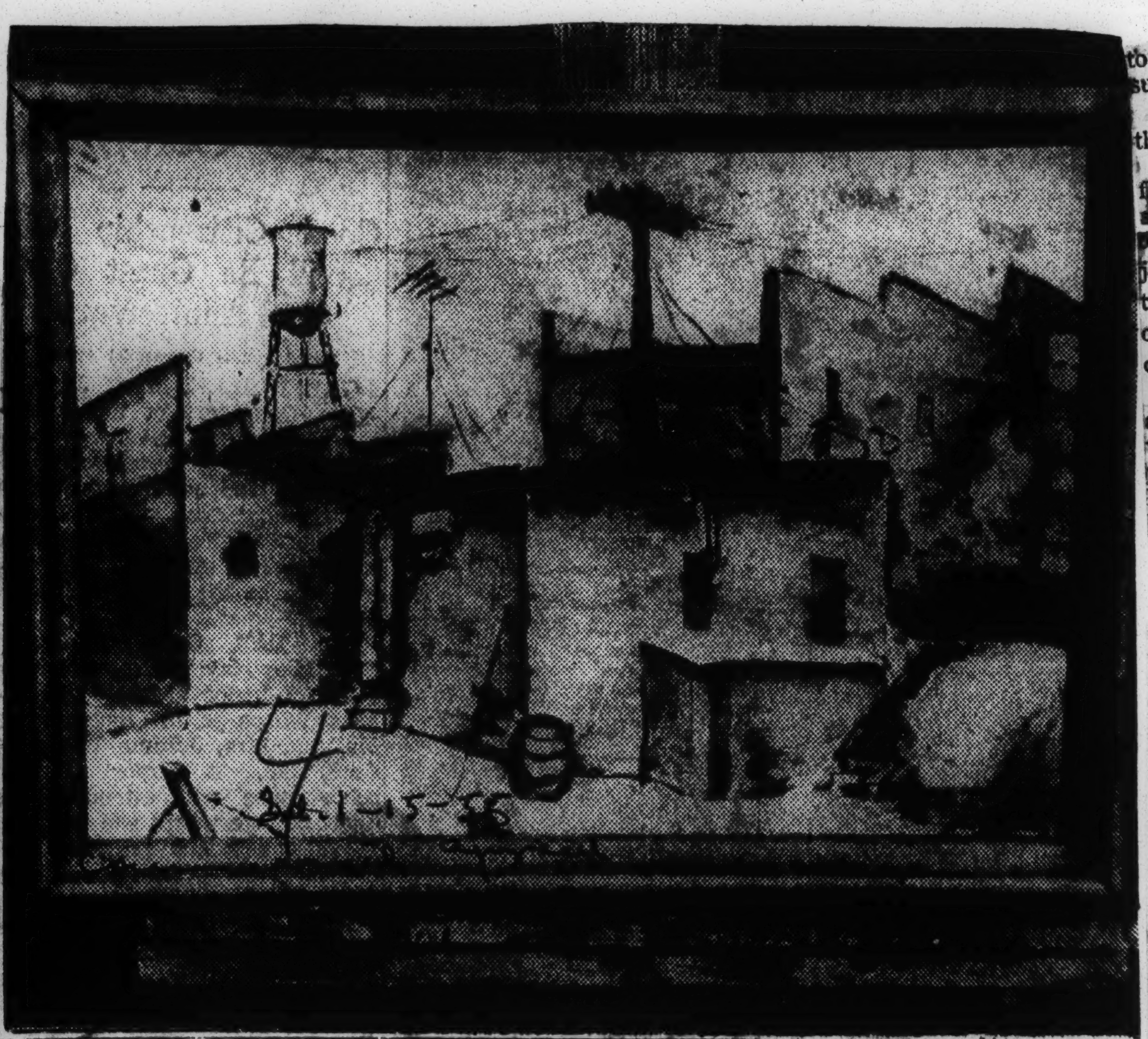


EARLY EFFORT — One of the first pictures produced by Mayfield after Ole Miss art instructors started developing his talent was this India ink drawing of a back-street scene in Oxford. —Staff Photos by George Harmon

Young Negro Artist To Show Art 'Picked Up' At Ole Miss

By GEORGE HARMON
Staff Writer

ECRU, Miss., Jan. 14.—A young Negro artist of near Ecru preparing for the first public exhibition of his paintings and ulpture, the fruit of an "informal" education he received at e University of Mississippi while working as a campus janitor.

The exhibition of 31-year-old M. B. Mayfield's work will be eld at the Community Youth Center in Starkville for two weeks, eginning Jan. 21. The show was organized by two Starkville rchitects who became interested in the young artist's work.

Mayfield's formal education ended when he completed the eighth grade of a one-room country school in Pontotoc County when he was 17. He is described as a promising artist by Reginald Neal, chairman of the department of art at Ole Miss.

Talent For Sculpture

Mr. Neal is one of a number of Ole Miss art instructors and students who tutored Mayfield informally while the Negro was a $140-a-month janitor in the Ole Miss Fine Arts Building. He thinks Mayfield's primary talent is for sculpture.

An amateur artist since he wa 6, Mayfield received the firs break in his career because a motorist spotted a bust of Joe Louis on the porch of the Negro's three-room frame home.

That was in June, 1949. The motorist was Stuart R. Purser, hen on his way to Ole Miss to open that school's art department after teaching at the University of Chattanooga. Mr. Purser now teaches in Florida.

Mayfield had made the bust of e former Negro heavyweight boxing champion out of concrete. He first mixed a thick batch of mortar and worked it with his hands until it became too hard. He engraved the finishing touches with sticks and bits of wire he ound lying in his yard.

Help Was Continued

"Mr. Purser told me I had talent," Mayfield recalled, "and he came back two or three times that summer, bringing me drawing paper, a drawing board, charcoal, pencils and erasers. He assigned me subjects to paint—inanimate objects like old shoes, a barrel and a churn."

Mr. Purser offered Mayfield a janitor's job on his third trip to Ecru, and the Negro went to Oxford Oct. 3, 1949. He worked on the campus at various times until last May, when he returned home to care for his mother after she suffered a stroke.

He literally worked his way through an art education.

When he wasn't sweeping floors, he posed as a model for student portrait painters. He operated a classroom slide projector and thereby gained entrance to lectures on the history of art, and saw reproductions of classic paintings.

He later became something of a critic, entrusted by instructors to decide the location of student paintings in the campus art gallery.

Another Discover

Like his discovery by Mr. Purser, Mayfield's chance at his first public exhibition came because a passing motorist noticed the bust of Joe Louis.

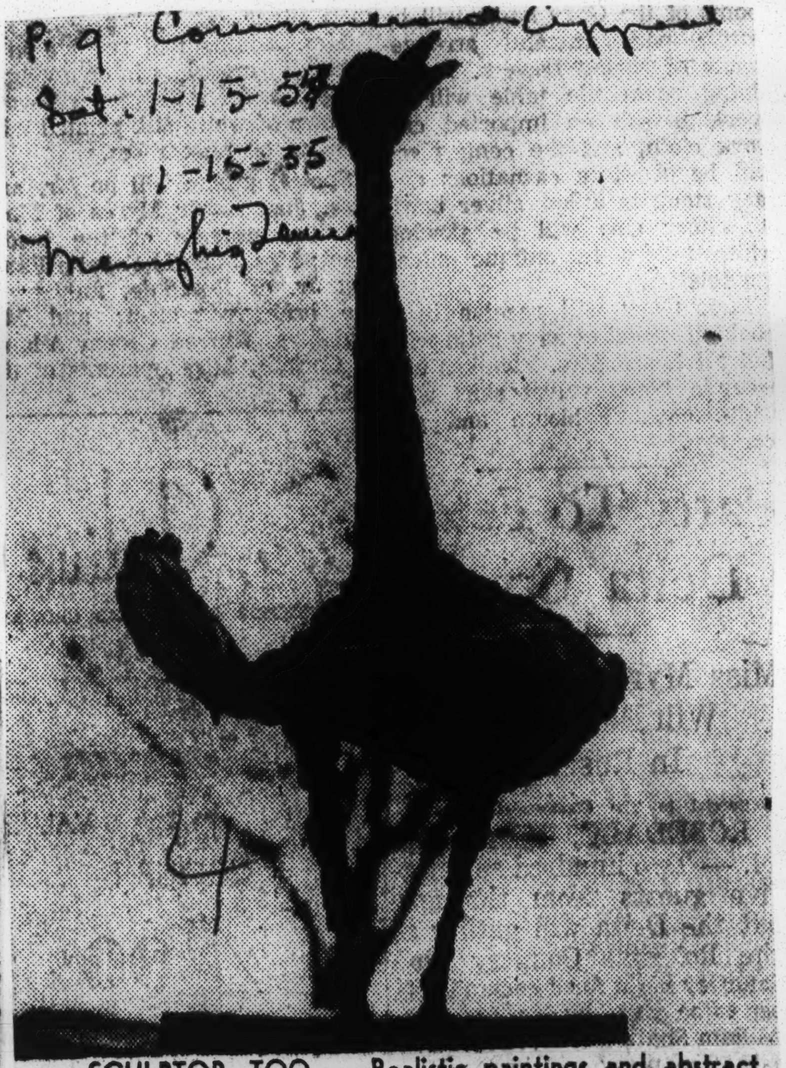
The motorist this time was Thomas Shelton Jones, Starkville architect.

"I was passing along Highway 15 at 50 miles an hour when I spotted that bust," recalled Mr. Jones, "and before I knew it I had bought two pieces of Mayfield's sculpture, an ink drawing and one of his oils."

Mr. Jones' associate, architect A. B. Hicks, later bought two of Mayfield's paintings, and the two men arranged the exhibition.

"He has remarkable native talent," said Mr. Jones. "It's something which cannot be taught. I think he has a great future."

P. 9 Commercial Appeal Sat. 1-15-55
1-15-55
Memphis Tenn.



SCULPTOR, TOO — Realistic paintings and abstract sculpture, such as this impression of an ostrich, will be on exhibit at Mayfield's Starkville show. An amateur artist since he was 6, he was "discovered" when he was 26 by an Ole Miss art instructor, who noticed a concrete bust of Joe Louis on Mayfield's front porch as he drove by the house.

EXHIBITION SET—M. B. Mayfield, young Negro artist of near Ecru, Miss., will have the first public showing of his work in Starkville, beginning Jan. 21. Though he only finished the eighth grade of school, he received art training while working as a janitor at the University of Mississippi art department. An oil painting, "Gin Bound," is one of his

American Paintings To Be On Exhibit At Fla. A. And M.

TALLAHASSEE — Carnegie Art Gallery of the Florida A and M University art department will show the 16th annual Southeastern Exhibition of Contemporary American Painting February 6-26.

The exhibition was originated by Mrs. C. Shillard Smith, chairman of the board of governors of the Florida Gulf Coast Art Center, Clearwater. The 37 paintings listed in the current exhibition are valued at $20,788.

"Under the leadership of Mrs. Smith the series of annual exhibitions have served to awaken this region of the nation to America's artists today.... They are made possible by the very cordial coop-

this nation's artists.... The 1955 exhibition was selected by Hilton Leech, director of the Amagansett Art School, Sarasota, and Alexander C. Liggett, president, Florida Gulf Coast Art Center," according to an official of the center.

The exhibition is presently at the Norton Gallery and School of Art in West Palm Beach.

Atlanta Univ. Announces 14th Annual Art Exhibit

Atlanta Daily World

Atlanta University has announced that the Fourteenth Annual Exhibition of Paintings, Sculpture, and Prints will open on March 27. Purchase awards totalling $1400 are offered by the University.

Entry blanks must be received by March 5 and all works must be in the Atlanta University Library by March 12. The committee on selections and awards will meet March 16.

The purpose of the exhibit is to present the best creative works by living Negro artists and to bring to light talent among undiscovered artists. No formal training is necessary to participate. An artist is not eligible to receive the same prize in two successive years, but he may enter work in some divisosns other than that in which he has previously received a prize.

For oils or tempera there are four prizes: the John Hope Prize for the best landscape, $250; Atlanta University Award for the best portrait or figure painting $300; First Atlanta University Award, any subject, to be awarded by popular ballot, $100.

2-8-55

Two prizes are offered for water colors, pastel, and gouacho, the first $125 and the second $75. The prizes for sculpture in wood, stone, plaster, or bronze are $250 and $100. Three prizes, $25, $15, and $10 are offered for prints, which may be lithograph, wood, or linoleum blocks, etching, silk screen or pen or pencil drawing.

Those desiring further information should write to the Art Exhibition Committee, Atlanta University, Atlanta, Ga.

The exhibit will be open to the public through April 24.

Student wins top art prize

John Wilson best in Atlanta U. show

ATLANTA, Ga. — John Wilson of Roxbury, Mass., a Guggenheim Fellow studying in Mexico, last week was adjudged winner of the top cash award of $300 at the annual Atlanta University exhibition for this year's best paintings, sculpture, and prints by colored artists.

Mr. Wilson's oil painting, "Negro Woman," is a forceful portrayal of a woman in middle life, painted in strong and convincing colors. This is the artist's tenth award in the last 12 years for prize-winning entries in the oils, water colors, and graphic arts.

The 111 entries listed have come from 68 artists in 16 states, Washington the Virgin Islands and Alaska. The showing opened to the public at 4 p.m. Sunday in the University Gallery of the Trevor Arnett Library, and may be seen through April 24.

Six artists making the collection for the first time are: William E. Rice, Florida A. and M. University; James Yeargans, New York City; Mrs. Margaret T. Burroughs, Chicago;

Also, Archie Taylor, Alabama State College; Howard E. Lewis, Tallahassee, Fla., and Jimmie Mosely, instructor, Maryland State College.

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AMERICAN ART WEEK — Art teachers of Atlanta schools assort pictures that are to be exhibited throughout Atlanta during American Art Week, Nov. 1-7. The local exhibit is sponsored by American Artists Professional League. Left to right are: Miss Jean Shy, Howard High School, Mrs. Alma Simmons, Turner High School, Mrs. Virginia Akridge, B. T. Washington High School, and Mrs. Yvonne Hunt, Slater Elementary School (Photo by Alexander Adams)

Top Artist—Joseph Delaney, talented artist, has been commissioned to do a portrait of Assistant Attorney General Angie Brooks, of Monrovia, Liberia, an official in the Department of Justice in her country. Delaney is a native of Knoxville, Tenn.

Art Scholarships For Paris Study

NEW YORK — An opportunity to study art or music in Paris during 1956-57 is available to American graduate students under the Woolley Scholarship program. Closing date for applications is Feb. 1, 1956. Applicants may apply to the United States Student Department of International Education, 1 East Sixty-seventh Street, New York 21, N. Y.

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To paint portrait

KNOXVILLE, Tenn. — Joseph Delaney, a native of this city, gifted artist and a Rosenwald Fellow, has been commissioned to do a portrait of Assistant Attorney General Miss Angie Bro of the Department of Justice of Monrovia, Liberia.

The African official is in this country for medical reasons and as representative to the United Nations from her country.

Distinguished Sculptor Gets Doctor Of Fine Arts Degree

By E. P. WALLACE

Dr. Isaac Scott Hathaway, curator of the Art Department of Alabama State College, had added to his already large collection of honors, the doctors of fine arts degree, recently.

The distinguished sculptor was invited to Hawkins, Tex., by Dr. Cleo Blackburn, president of Jarvis Christian College, for the ceremony. Aside from being recipient of the degree, Dr. Hathaway was presented a lovely cap and gown, representing the highest achievement in academic laurels, by Dr. Blackburn, at the request of board members, faculty and citiz

No greater honors can be bestowed upon any individual than those having been placed upon Dr. Hathaway. His first outstanding honor of national significance was when the Louisville Defender selected him as the number one out of 10, outstanding Kentuckians in 1946. His achievement was hailed throughout the United States.

Sigma Award

Dr. Hathaway was again honored when he was selected by the Sigma Chapter for a citation, local, for outstanding achievements. Three years ago, the National Christian Missionary Convention which convened in Roanoke, Va., selected him for a citation on a national level for outstanding achievements. These were stepping stones for others, because it was in 1953 when the Doctor of Litt. was conferred upon him by the college of the Scripture, Louisville, Ky.

When Dr. Hathaway received the letter of invitation to be present at Jarvis College, he consented to an interview. During the interview he said, "It took me by surprise." When he was informed that the robe and other features were to be his, the distinguished artist said, "It was almost more than I could stand."

Upon leaving Hawkins, Dr. and Mrs. Hathaway made their way to Durham, N. C., where he had another honor. This time, it was to unveil and present the bronze metal bust of C. C. Spalding, founder of the North Carolina Mutual Life Insurance Co. Dr. Hathaway made the bust which was one of the six bronze metal busts he has to his credit. The significance of the occasion was highlighted by the dedication of the $500,000 C. C. Spalding Elementary School, one of the finest in the state.

Made 100 Masks

Dr. Hathaway pointed up that during his career, he has modeled and made more than 100 masks of people, some living and some dead. Among those he has made masks and bronze metal busts were for Dr. Charles Phillip Adams, president emeritus, Grambling College; Coach Cleve L. Abbott, Dr. Booker T. Washington, Dr. G. W. Carver, all of Tuskegee; J. T. T. Warren, founder of Court of Calenthes, Little Rock; L. J. Winston, founder, Woodman of the Union, Natchez, Miss.; and Dr. Mary McLeod Bethune. The famous sculptor is remembered internationally for his life-like design of the Booker T. Washington half dollar, and the Carver-Washington half dollar, both of which have been on sale at local and national banks.

He made a death mask of Paul Lawrence Dunbar, and what he terms as his best work, the heroic size bust of Frederick Douglass. A request from the Sorbonne, University of Paris, France asking for photographs of masks of outstanding Negroes was highly cherished, stated the designer and sculptor. Comments from the French Institution were: "These exhibits were historical as well as artistic." Dr. Hathaway informs us that "all of the exhibits he sent to be put on display in Paris are preserved in the Sorbonne's museum there."

One of the saddest moments of our conversation was when Dr. Hathaway stated that he made an airplane trip, following a telephone call to New York to make a mask of Walter White, former executive secretary of the NAACP, but was denied the privilege, despite the fact that he had made more than a 100 others.

Worked Abroad

Dr. Hathaway, curator of the ceremics department at Alabama State College, is labeled as one of ens.

Americas ablest sculptors and experts in ceramics. He has made reproductions for some of the nation's leading museums and his works are in many of the private and public homes in America, as wel as abroad.

He is married to the former Miss Umer G. Porter, daughter of Mr. and Mrs. George W. Porter, Pine Bluff, Ark. There was one child born to them, Elsmer P. Hathaway, now deceased. He hails from the State of Kentucky, where he graduated from Chandled College, Lexington and American Missionary Education Institute.

Dr. Hathaway worked several years for the Federal Government, Washington, D. C. and is one of a very few Negroes who can take virgin clay and make it behave.

He is listed in Who's Who among Colored America and is a member of the Ross Street Christian Church. He holds membership in a number of civic and professional organizations.

Jarvis Christian Honors Sculptor; Tulsan Graduates

A Tulsa woman was among the graduates at the recent commencement exercises of Jarvis Christian college in Texas when the school honored famed Negro sculptor Isaac S. Hathaway and broke ground for a new $250,000 dining hall.

The Tulsa graduate was Miss Mavetta Arilla Sanders, daughter of Mrs. Minnie Sanders, 1579 North St. Louis. Miss Sanders received her B. A. She plans to enter the School of Social Work at Atlanta university in September.

Hathaway, the man who made the mold on the George Washington half dollar now being minted by the United States government, was presented an honorary degree of doctor of fine arts.

Dr. W. A. Welsh of the East Dallas Christian church delivered the commencement address at the May 30 exercises held in the Mary E. Ervin chapel. Dr. Cleo Blackburn, president of Jarvis, received a national charter from congress for the fundamental education plan used at Jarvis.

Ground was broken for a new dining hall after the exercises, and the school announced plans for a new recreational hall to be completed by fall.

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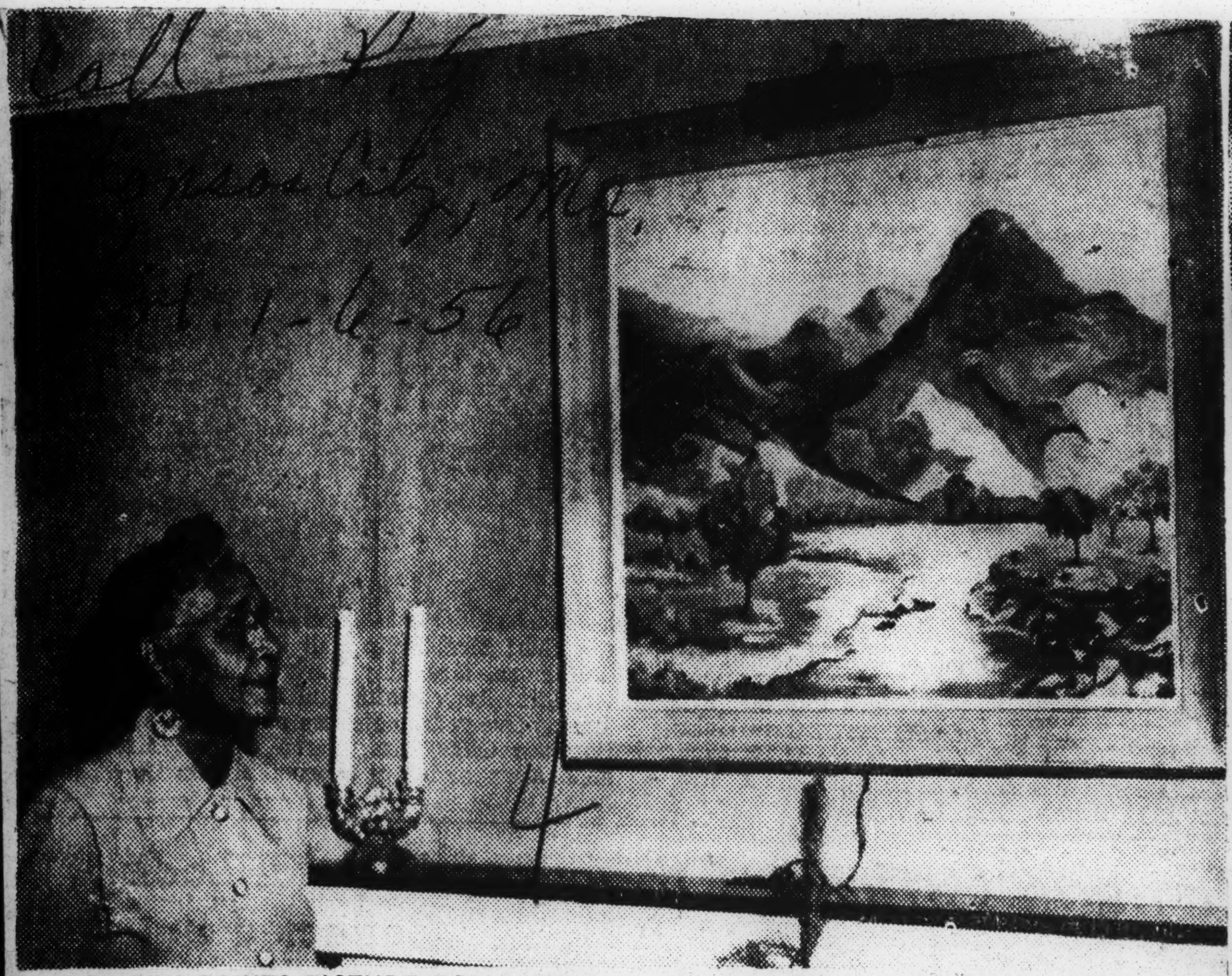


CALIFORNIAN PAINTS PICTURE FOR KANSAS CITIAN.—Mrs. Allice T. Gafford of Saugus, Calif., is shown here with the picture of a mountain scene which she painted in oil as a Christmas present for her niece, Mrs. R. Ward Reid, and the Rev. Mr. Reid. The painting has been hung over the mantel at the home of the Rev. and Mrs. Reid, 3344 South Benton Blvd. Mrs. Gafford, an artist and a registered nurse, spent Christmas with the Rev. and Mrs. Reid. She returned to California Tuesday.

Texas Artist Makes Crucifix For Coventry

HOUSTON, Texas — An aluminum sculpture of the Crucifixion nine feet high, to be the dominant feature of a new parish church in famed old Coventry, England, will be the gift of two Houstonians.

The sculptor is Carroll Simms, artist and head of the ceramics department of Texas Southern university, now studying in London on a Fulbright scholarship. The expensive casting of his work will be the gift to Coventry of Mrs. Kenneth D. Owen of Houston, an art patron.

FINISHING TOUCH—Sherwin J. Winston, 6, a first-grader at Children's House, Bennett College, puts finishing touches on original painting which is part of the program which nursery school education seniors at Bennett help to administer. Here they have an opportunity to study and observe child behavior as a means of deepening their understanding of themselves, of child life, and of their future roles as mothers in the home or teachers in the school.

Defender P.3
Sat. 1-21-56
Chicago, Ill.

IN A LONDON street, South African artist Dezso Konig works on a portrait of Jamaican student Cora Scott, 24. The picture is to be shown at a grand exhibition in one of London's national art galleries. Konig picked Miss Scott after seeing hundreds of models. "Because," says the liberal South African, "she represents the dignity and intelligence of the African peoples."

Chicago Artist Wins Top Prize At Atlanta U.

Daily World Atlanta Ga.
Sun. 3-25-56

Frederick D. Jones, Jr., Chicago artist, was given this week the top purchase award in the annual Atlanta University Exhibition of paintings, sculpture and prints by Negro artists. He received the $300 Atlanta University Award for the best portrait or figure painting for his somber and exquisitely detailed oil, "Our Lady of Peace." This is the second time Mr. Jones has received this award, the first being in 1952. He has also been twice winner of the first prize in oils for any subject and of the second prize in water colors.

The John Hope Purchase Award for the best landscape went to Merton Simpson of Brooklyn for "Land scape in Summer." Mr. Simpson has twice previously received top awards the John Hope Award in 1951 and the first Atlanta University Purchase Award in 1950.

The 98 entries in the exhibition represent the work of 70 artists from 19 states, Washington, D. C., and Mexico. The showing will open to the public on Sunday, April 1, at 4:00 p. m. in the Exhibition Room, Trevor Arnett Ligrary, Atlanta University. It will remain open through April 29, the hours being from four to six on Sundays and from two to five week days.

The eleven purchase awards for the show, one of $100 in the oil category to be awarded by popular ballot, total $1400. The jury for this, the fifteenth annual exhibit, was Ben Shute, George Beattie, Solomon Beton, all of Atlanta.

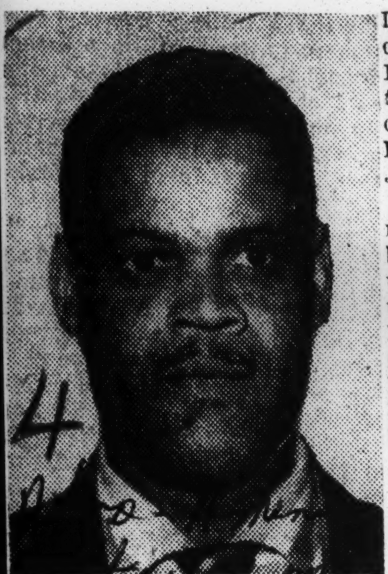
Irene V. Clark, another Chicago artist, received the other award in oils, the first Atlanta University Purchase Award of $150 for any subject for "My Great Great Great Great Grandfather's Cousin."

In the water colors both prizes went to first-time winners, the first prize of $125 being awarded to Lewis H. Stephens of Atlantic City, a sophomore student at Maryland State College, Princess Anne, Md., for "Country." Gerald F. Hooper, art instructor at Florida A and M University, Tallahassee, received the $75 second award for "Figures."

Marion Perkins of Chicago, was given the first purchase award of $250 in sculpture for "Mother and Child." The second award of $100 went to Elizabeth Catlett of Mexico City for a head in mahogany and onyx entitled "Negro Woman." Miss Catlett received this same award in 1946 and the second prize in prints in 1952.

In prints, Samella Sanders Lewis teacher of art at Florida A and M University won first award with "Trapper's Rest," a silk screen print. This is Mrs. Lewis's fifth award the other being the second prize for sculpture in 1947, the rest for prints. The second prize was awarded Calvin Burnett of Cambridge Mass., for a silk screen print entitled "Girl Waiting." Mr. Burnett has twice won the first award for water colors. Charles W. Stallings of Baltimore, Md., received the third prize for "Sorrowing Women," a wood block print. He has received three previous awards, two for sculpture and one for prints.

4 1956



AMERICAN ARTIST — Hayward R. Dinsmore, who won success in Rome as the painter-poet, held a one-man exhibit in the Student Union Lounge on the Central State College campus recently where he showed 30 works, most of which were created while he was in Europe.

Nation's Top Arts And Honors Awarded At Academy

Daily World, Atlanta, Ga. June 5-29-56

NEW YORK—The 1956 awards of the American Academy and the National Institute of Arts and Letters, the nation's highest awards, amounting to $26.000 in all, in literature, music, painting, sculpture and architecture, were announced today at the fifthteenth Joint Annual Ceremonial of the Academy and the Institute in the Academy Auditorium, 632 West 156th Street. The Gold Medals of the Institute were awarded to Aaron Copland, for music, and Ivan Mestrovic, for sculpture. The award of Merit and Prize of $1.000 for the Drama went to Enid Bagnold, author of The Chalk Garden.

The Fellowship in Literature of the American Academy in Rome was conferred on John Giardi, poet, with Ralph Ellison, novelist, receiving a renewal of last year's fellowship. Seventeen Grants of $1,000 each were awarded: in Art, to Henry Di Spirito, Philip Evergood, Morris Graves, Chaim Gross, Barbara Lekberg, Fred Nagler and Theodoros Stamos; in Literiture, to James Baldwin, Jhon Cheevers, Henry-Russell Hitchcock, Joseph Kerman, Josephine Miles, Priscilla Robertson and Frank Rooney; in music, to Ross Lee Finney, Robert Moevs and Jacques Louis Monod. The Arnold W. Brunner Memorial Prize in Architecture of $$1.000 went to John Yeon of Portland, Oregan, and the $1.000 Russell Loines Award for Poetry to Jhon Betjeman, English poet.

The leading speaker at the Ceremonial was Joseph Wood Krutch, biographer and critic, who delivered the 35th Blashfield adrass: "Geometry and Morals." In this address Mr. Krutch sets the achievements of science against those of arts and letters, pointing out that scientist may solve the problems of nature, but in so doing create other problems of such seriousness that they can only be solved by men funtioning as moralists.

Also including in the excercises were the formal induction of newly elected members of the Academy: Maxwell Anderson, Edward Hopper, Marianne Moore, Lewis Mumford, Walter Piston and Andrew Wyeth by Douglas Moore, Secretary of the Academy; and the formal induction of newly elected member of the Institutes: Peggy Bacon, Richard Blackmur, Elliott Carter, H. L. Davis, Stuart Davis, Edwin Dickerson, Paul Horgan, Jack Levine, Ivan Mestrovic, Theodore Roethke, Ben Shahn, Mark Tobey and Yvor Winters by Louise Bogan, Secretary of the Institute.

Aaron Couland, was named "America's first great composer," received The Gold Medal for Music from Virgil Thomson. The Gold Medal for Sculpture was presented by Walker Hancock to Ivan Mestrovic, sometimes called "the great sculptor of religious subjects since the Renaissance."

Enid Bagnold received the Award of Merit for the Drama in absentia, from Maxwell Anderson, "for the masterly blend of Realism and fantasy lighted with wit and wisdom" in The Chalk Garden.

The seventh Institute Grants were presented to the recipients by Malcolm Cowley, recently elected president of the Institute. Mark Van Doren, Chancellor of the Academy, served as Chairman of the Day in the absence of the President, Archibald MacLeish.

At the close of the exercises literary and art exhibitions honoring elected members and recipients of honors were opened in the Museum and Art Gallery of the Academy.

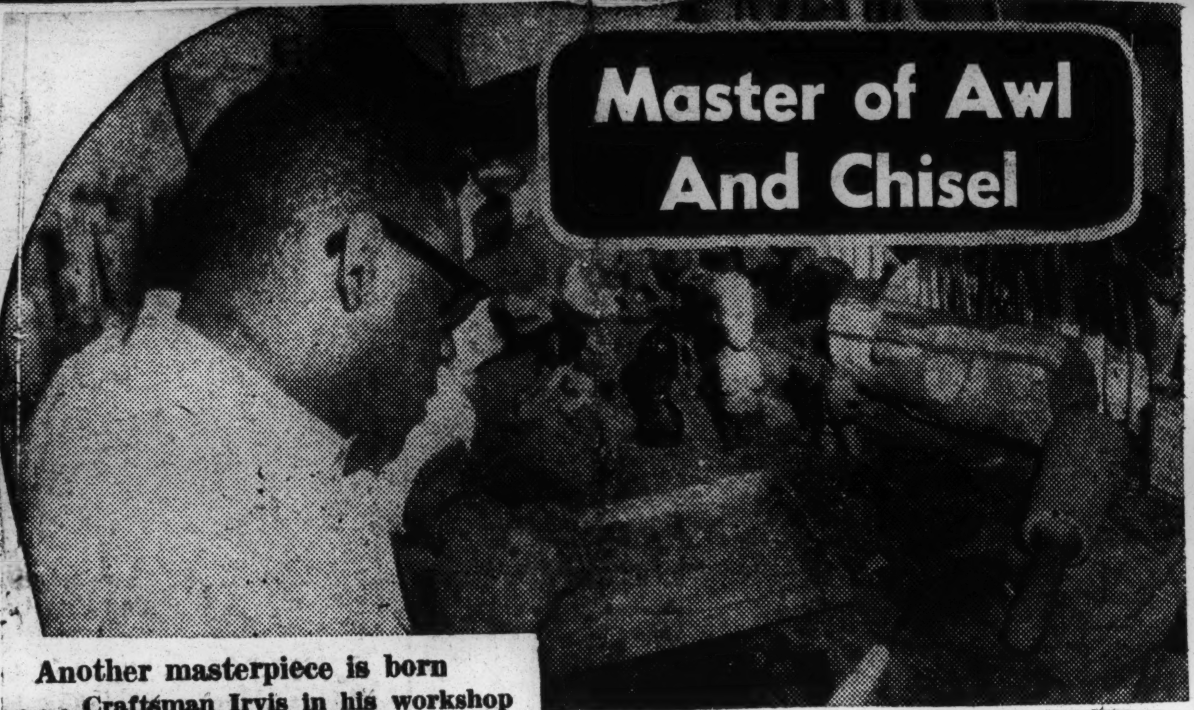
THEY CONTRIBUTED TO ART FESTIVAL — Of the 180 painters and sculptors with entries in the annual four-day Atlanta Art Festival, six local Negro Artists drew praise from officials and viewers for their individual contributions. Shown above are two of those artists, Miss Jenelse Walden, (L) and Mrs. Eugenia V. Dunn, standing by their panels. Mrs. Dunn, a self taught painter, is a member of the Spelman College faculty, but is now a student of Leo Katz. Miss Walden, who is an instructor in the Spelman College art deparment, is well known as a serious artist, whose work has appeared before in this and many more art exhibits. (Photos by Perry)

Hampton Teacher's Art In Top Show

Journal + Guide Sat. 5-26-56

HAMPTON, Va. — Benjamin L. Wigfall, Hampton Institute art instructor, is one of 35 Americans chosen to include art in an exhibition, "New Talent In The U. S. A.," which will be shown from May 16 through June 30 at the Martha Jackson Gallery in New York.

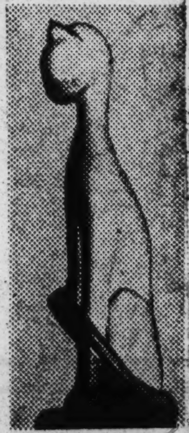
The director of America's Museums reports that the arists's work in the show will represent the finest new American talent in painting, sculpture and the graphics. The exhibit will be circulated by the American Federation of Arts.



Master of Awl And Chisel

Another masterpiece is born
. . . Craftsman Irvis in his workshop

WHITTLING is a wonderful way to relax. Time was when the picture of a man sitting on the front stoop making inroads on a piece of wood with a pocket knife, was the classic example of how to relax and live longer.



The case of Kirkland Leroy Irvis, Pittsburgh attorney and newscaster for the Courier via radio, follows to a certain point,

Courier P. 19

that peaceful picture. Except that Mr. Irvis took the one big step farther that plumped him smack-dab into the middle of the exquisite art of carving.

Sat. 6 - 9-56

"I started whittling dogs," the young man said with tongue in cheek, "because some dogs and some people have similar characteristics."

His first carving was a very self-important, self-contained dog name "Solid Citizen."

And what is the basic difference between whittling and carving?? Whittling takes a knife . . . in carving one uses many sharp edged tools.

Pittsburgh, Pa.

The Irvis carvings have gradually taken a turn toward the Dark Continent. African heads, plaques, masks have emerged in magnificent splendor from the small workshop in the Irvis apartment.

Perhaps the binding touch with Africa came out of the wood itself that he uses for his pieces. The craftsman says that the quality of the wood determines what the carving will become. An ebony log created a stern brooding head that dominates his finished pieces. A cherry log "borrowed" from a friend's firewood, became a serene madonna.

The family line of the Irvis clan stems from the black Dutch who settled in and around Albany, N. Y. Leroy Irvis' grandfather was a black Dutch sea captain. His mother's people were of the same strain; her maiden name TenBroeck is a famous one in upper New York State.

The strange thing about this young attorney, and yet it might not be so strange at all . . . is that he didn't want to become a lawyer. He wanted art. He wanted to work with his hands and ever since he can remember, he has handled sharp instruments.

"Wood is beautiful," he says. "When I carve, I am merely releasing from the wood what has been hidden there."

There's a tall Siamese cat among his treasures; there are two magnificent plaques . . . an African boy and girl . . . hanging on the walls of a friend's home, and currently he's busy creating another pair for his wife Kathryn. He has made Swedish horses and a series of dogs; an African mask studded with brass nailheads decorates his own living room.

In his workshop, lined with shelves filled with various woods and chisels and awls and all types of working tools, K. Leroy Irvis is happiest.

But he admits that working at law, and being clerk to Judge Ann X. Alpern is a challenging and very often an exciting job, that keeps him on his toes.

Carving not only releases the hidden spirit within the wood, but it also loosens the brilliant young man's work-a-day tensions and creates beauty where before there was just crude fibers and knotholes.—
TOKI SCHALK JOHNSON.

CERAMICS

INSTRUCTOR

Dr. Isaac Hathway, faculty member, Alabama State College, gave a demonstration in ceramics during Chapel assembly for Ross Street Christian Church Vacation Bible School Wednesday.

Bible School Hears Speech On Ceramics

Advertiser Fri. 6-29-56 Montgomery, Ala.

One of the features in the Vacation Bible School at the Ross Street Christian church, Eld. E. H. Mason, pastor, was the visit of Dr. Isaac Hathway, Director of Ceramics at Alabama State College.

Dr. Hathway gave demonstrations in Ceramics, beginning with the origin of clay and its formation in the earth.

P. 2-d

TWO TYPES CLAY

Stating that various clays are of different colors because in being carried from place to place it comes in contact with various oxides, naming two types of clay; residual clay and transported clay.

The demonstration consisted of modeling with clay: he modeled small pitchers; vases, pears and birds. The pupils were fascinated by his great creative ability in modeling various objects.

During the course of the demonstration Dr. Hathway stated that, clay for modeling is in good condition when well kneaded and when coiled it can be wrapped around the finger three times without breaking.

'COIL' METHOD

He then demonstrated the coil method of modeling. Observing the interest and creative ability of the children, one noted the ever present source of energy in children; which if under proper guidance and environment, can be directed to wholesome and creative activities, and the problem of juvenile delinquency will have found another enemy, states pastor Mason.

4 1956

THE ADA HAMMOND Foundation Scholarship Fund presented Ruth Bralle, sculptor, in an exhibit of her work at the Alexander Hamilton Hotel in Paterson, N. J. recently. New York principal A. Ayers and Mr. Bragg, left, stand beside a bust of Mrs. Ayers, done by Miss Bralle, extreme right. Second from right is Mrs. Helen Foster.

Self-Trained Zulu Sculptor Portrays His People

Heads modeled by Hezekiel Ntuli, self-taught Zulu sculptor, set out in the sun to dry

Special to The New York Times.

JOHANNESBURG, South Africa, May 24—About 350 miles southeast of Johannesburg, in the heart of Zululand, lies the town of Eshowe. This is the home of the Zulus, who once were one of Africa's fiercest tribes but now for many years have been engaged in peaceful pursuits.

Hezekiel Ntuli, who has taught himself to be a sculptor, lives in an orange grove just outside the town. In all his forty-five years, Mr. Ntuli has had only the most elementary education in mission schools.

Yet he is an artist of considerable accomplishment, whose work has been exhibited in Johannesburg, Capetown and Bulawayo in Southern Rhodesia. It consists mainly of finely sculptured heads of his people. Mr. Ntuli is proud of his Zulu heritage and talks enthusiastically about the artistic qualities of their features.

The artist is a tall, slender man with long, expressive hands. He smiles often. With his wife and their five sons and three daughters he lives in a group of huts woven of grass in traditional Zulu manner.

For materials Mr. Ntuli uses the local clay that many Africans make into blocks for building homes. He molds the clay with his hands and finishes the heads with small sticks. Then the still damp and dark gray head is placed in the sun to harden and lighten in color.

LEON KROLL
. . . his exhibit cancelled

Washington Parents Sculptor Rhoden Returns To U. S.

NEW YORK—(ANP)—John Rhoden, the sculptor and Mrs. Rhoden, a painter, returned from a considerable trip through Africa, the Middle East and some of the South East countries recently.

Rhoden and his wife, who has pride in her Indian ancestry, and is the daughter of a judge in the State of Washington where she was born, were on a U. S. State Department visiting artists tour. On this particular phase of their travelling they visited Egypt, Sudan, Kenya, Uganda, Tanganyika, Northern and Southern Rhodesia and other East Africa areas as well as Iceland, the Scandinavian and European countries.

They studied and fraternized with artists in the various countries and served somewhat as ambassadors of good-will. Here in New York they are now settled in their studio home at 285 Eighth Avenue.

Artist Couple End Tour Of Good Will

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African sculptor

self taught

JOHANNESBURG, South Africa (ANP)—One of Africa's most talented sculptors is 45-year-old Hezekiel Ntuli, a Zulu-born artist of considerable accomplishment whose work has been exhibited in Johannesburg, Capetown and Bulawayo in Southern Rhodesia.

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He lives in an orange grove just ouside of the town of Eshowe, about 350 miles southest of Johannesburg, in the heart of Zululand.

Nigerian's art work on display in Harlem

NEW YORK (ANP) — Oils, gouaches, and wood sculptures by the Nigerian artist Ben Enwonwu are currently on view at the New York public library's Schomburg Collection, 103 W. 135th St.

Enwonwu's work has been hailed by European critics as heralding a West African art renaissance. The show includes some 20 paintings, finished and unfinished pieces of sculpture, and the tools the artist used.

Langston Artists In New York Shows

NEW YORKK — Jack Jordan, professor of art, Langston university is currently exhibiting with the National sculpture society in New York. His piece is "Adam and Eve," a relief in marble.

Miss Juanita Cotton is also exhibiting a watercolor with the Morris Morgenstern foundation, New York, in the National contest for the handicapped. Miss Cotton's watercolor is "A Rainy Day."

Kroll's Murals Are 'Too Hot' for USIA

Post + Times Herald
Tues. 6-5-56 P. 15

By Jack Eisen
Staff Reporter

Paintings by New York artist Leon Kroll may be too hot for the United tSates Information Agency, but apparently not for the Justice Department.

Kroll's alleged "Communist sympathies"—which he flatly denies—were an apparent basis for the USIA's abrupt cancelation of an overseas exhibit containing his work. The cancelation followed a protest by a Texas group, the Dallas County Patriotic Council.

No similar protests have been filed, however, in connection with two of Kroll's most noteworthy works—a pair of murals which odorn the official conference room of Attorney General Herbert Brownell Jr.

The murals have been there 19 years, since they were strongly praised at their unveiling by the late Attorney General Homer Cummings and other officials. The project had been commissioned by the Government.

Protest in Dallas

Kroll's name popped into the news recently when an exhibit called "Sports In Art" was placed on display in the Dallas Museum of Fine Arts over the protest of the local Patriotic Counicl. The council said Kroll and three other artists representde in the display had left-wing leanings.

Shortly afterwards the USIA canceled plans to send the exhibit to Australia in connection with the forthcoming Olympic Games.

Yesterday a USIA spokesman said the agency had decided to keep a "successful" photographic exhibit in that country and not to replace it with the paintings. He declined to comment, however, on whether there was any connection between the Dallas group's protest and the USIA's action.

Kroll said the accusations that he had Communist sympathies originated apparently as a result of artistic jealousy. He said he understood his name had gotten into the files of the House Committee on Un-American Activities.

A check yesterday showed 13 references to Kroll in published committee reports, some of them repetitious.

Denies Links to Groups

Kroll later said he had not been a member of or otherwise connected with most of the groups with which his name was linked in the committee files.

He said he "vaguely" remembers attending a "Stop Censorship" meeting attending by a group of actors, and which he recalls as "inocuous and kind of inept." This meeting is listed by the committee as a "miscellaneous front group."

Kroll said he was briefly a member of the National Council for American-Soviet Friendship—an organization since placed on the Attorney General's subversive list—but that he soon dropped out. His idea, he said, was to seek cultural exchanges with Russia, then a military ally of the United States.

One document lists Kroll as a member of the council's board of directors. "If that's so," Kroll said, "my name was put on it without my permission."

Aided Russia as Ally

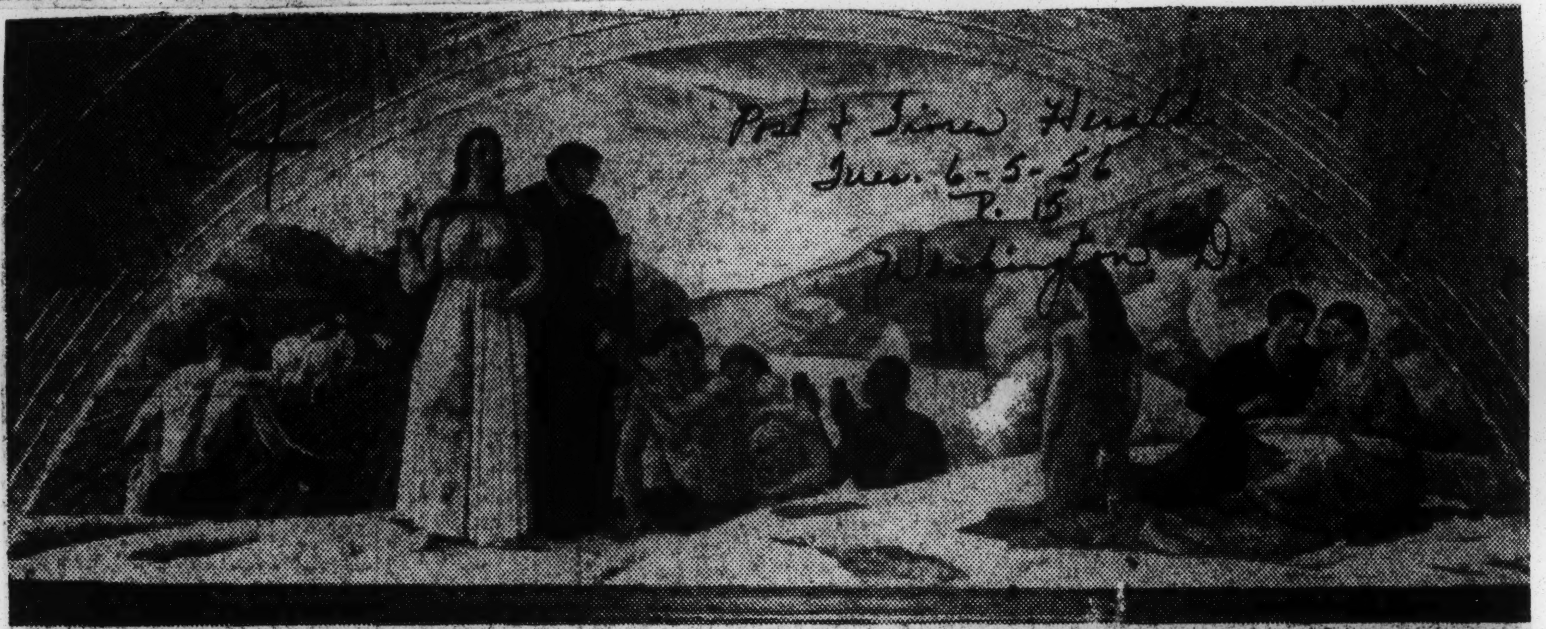
Kroll declared: "I'm about as much a Communist as Herbert Hoover. When Finland was fighting Russia, I gave Finland some money. When Russia became our ally I gave to relief funds. I never did anything political in my life."

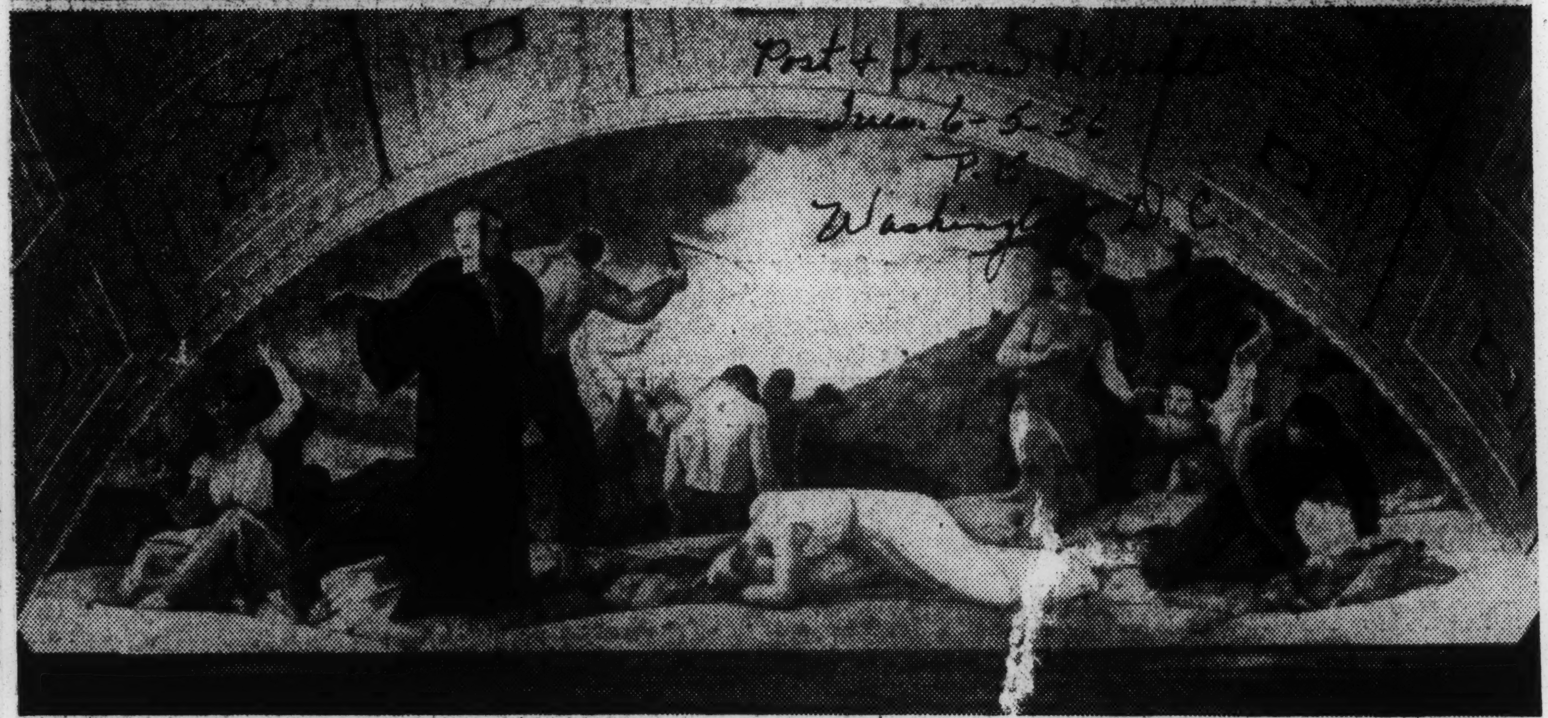
Kroll's Justice Department murals are called "Defeat of Justice" and "Triumph of Justice." They depict similar sets of allegorical figures, with "Defeat" indicating a people enslaved and "Triumph" showing them prosperous and happy.

A benevolent-appearing black-robed judge is pictured in "Triumph of Justice." Kroll said the model for that picture was Associate Justice (later Chief Justice) Harlan F. Stone of the Supreme Court.

A spokesman for the Attorney General—who, incidentally, is the President's top legal advisor on subversive activities—was told about the Kroll incident at USIA and asked about the murals.

"It's the first we've heard about it," said the spokesman. "I don't think we should comment on it at all."





Staff Photo

The Justice Department has displayed for 19 years these murals by New York artist Leon Kroll, whose paintings have been rejected by the United States Information Agency. The late Chief Justice Harlan F. Stone posed for the judge in the top painting, called "Triumph of Justice." The lower mural is entitled "Defeat of Justice."

4 1956

Artist Gets Grant To Paint African Life

Mared p.4
Birmingham Ala

WASHINGTON — (ANP) — Dr. John T. Biggers, prominent artist and head of the Art Department of Texas Southern University, will undertake a painter's study of African life and art under a fellowship granted by the United Nations Educational Scientific and Cultural Organization.

The study will culminate in a mural focused on the contributions of Negro art to American life.

The award will cover Dr. Biggers' travel and living expenses during a six-month period in which he will study and sketch native life and art in the Gold Coast.

The UNESCO fellowships are aimed at the development and international understanding through art. By providing direct contracts between artists of one culture and the people and art and artists of other cultures, it is expected that fellowships will contribute to the enrichment of cultural life and understanding.

Dr. Biggers was educated at Hampton Institute and Pennsylvania State University. He has exhibited work at the Museum of Modern Art in New York, at the Virginia Museum of Fine Arts, the Huston Museum of Fine Arts, the State Capitol Building at Austin, Texas and the National Mural

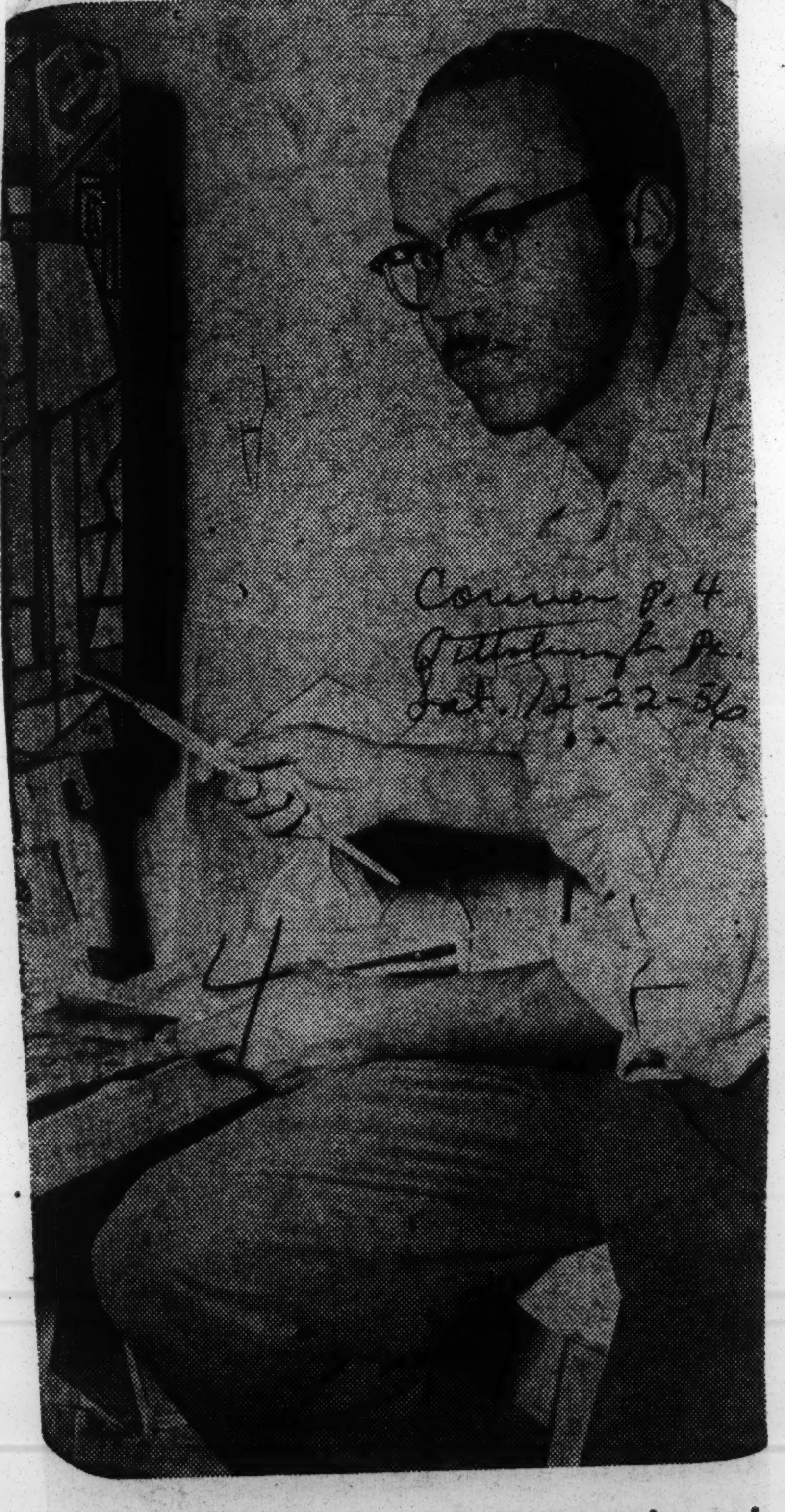
He has painted a number of murals on commission, including works for the United Transport Workers Labor Temple in Chicago and the Education Building at Pennsylvania State University.

Before going to his present position at Texas Southern University. Dr. Biggers taught at Pennsylvania State University and Alabama State College.

Interested from his early student days in the relations between African Negro culture and American art, Dr. Biggers plans to study family life in Africa and will sketch contemporary life, art, and architecture in the Gold Coast. The material will serve as the basis for a mural and a written report on African art

W 4-12-56

Four for Five!



Courier p.4
Pittsburgh Pa.
Sat. 12-22-56

Award Winner— Harvey Lee, professor of arts at Bethune-Cookman College, won one of the top awards in the Volusia County artists' exhibit at Stetson University, Deland, Fla. It was the fourth time in five years he had entered his art exhibits. Mr. Lee is a native of St. Louis, Missouri.

4 1956

A-3c Sims Brightens Dining Hall With Aircraft Murals

Weekly P. 16

Airmen of the 10th, 11th and 12th Squadrons eating in Dining Hall No. 4 can now take their food while scanning jets, 119's, and 123's; thanks to the recently completed mural by A/3c Charles Sims of the 12th Troop Carrier Squadron.

Airman Sims is the son of Mr. and Mrs. Charles Sims, 3607 S. Ferdinand Street.

Working in his spare time, Sims painted the mural with ordinary aircraft paint and what ever old brushes he cold find. The lid from an old can served as his palette and photographs of the planes as models.

Assigned to the 12th Squadron as an aircraft mechanic, Sims states that painting is strictly a hobby with him, and he is not interested in making it a career. His future plans call for a re-enlistment when his present hitch ends.

Sat. 12-1-56

With no formal art training, Sims first started copying cartoons from the comics and then progressed into oil painting. While attending Booker T. Washington High School in New Orleans, Louisiana, he gained experience painting murals and stage scenery for the high school plays.

His next project here at Dreux is a mural of the Base done on the walls of the Fire House at the Control Tower. Working in his spare time, Sims expects to complete the job in one week's time. He also does portrait work from photographs.

Since the completion of the dining hall mural, he has received many compliments on his work.

Word P. 7 Sun. 11-25-56 Atlanta, Ga.

AMERICAN ART WEEK, sponsored by the American Artists Professional League recently, was well attended by groups from many parts of Atlanta. The above photo shows a portion of the exhibits shown during the week. Left to right are: Mrs. R. J. Reese, Mrs. Edith Mattox, Mrs. Y. P. Hunt, Miss C. E. Glass, Mrs. V. H. Akridge, chairman, and Mrs. A. M. Gray. — (Photo by Lowe)

Art Exhibit Well Attended Here

Word

American Art Week, sponsored by the American Artists Professional League, was well observed here an art exhibition consisting of ceramics, silk screen, water color, tempera, crayon and oil paintings. Entries were made by students of the Elementary and High Schools. The exhibit was held at the West Hunter Branch Library.

Atlanta, Ga.

The fourteen schools represented in the exhibition were S. H. Archer, Price High, B. T. Washington, E R Carter, W. H. Corgman, Thomas Oliver, H. R. Butler Thomas Slater, English Avenue N. B. Forrest, Georgia Avenue, Bethune, F. L. Stanton and Bailey-Johnson in Fulton County.

Sun. 11-25-56

Of interest were the painting of Mrs. Jewel Simon exhibited at the Citizens Trust on Auburn Avenue, Atlanta Life and Hopkins Book Store.

Paintings by Mrs. Yvonne Hunt captured the interest of those who came into the Citizens Trust on Hunter Street.

Mrs. V. H. Akridge was chairman of business officials.

A/3C Charles Sims (left) puts the finishing touches on his mural in Dining Hall No. 4 as Mess Supervisor S/Sgt James R. Leasure makes a few comments on Sims' fine work. (Photo by A/2C James Dutcher.)

4 1956

African Culture

Work of Art—Achille Aristide (center), an anthropologist from Port-au-Prince, Haiti, views an example of African tribal sculpture at the University Museum of the University of Pennsylvania, in Philadelphia, where he attended the fifth International Congress of Anthropological and Ehtnological Sciences. With him are (left) Dr. William N. Fenton, of Albany, N. Y., secretary-general of the congress, and Dr. Daryll Forde, vice president of the congress.

Langston Artist is Apprentice Teacher Here; Enters Exhibit

Eagle Tulsa Oklahoma Thurs. 10-18-56 P.1

By E. L. Madison, Jr.
Of The Eagle Staff

Earl Scarborough, formerly of Oklahoma City and more recently of Staten Island, N. Y., is taking his apprentice teacher training in art at Carver junior high school here to complete final requirements for his BA degree at Langston university.

A specialist in oils and watercolors, Scarborough had three of his paintings on exhibit at the Merino Art Gallery, 46 West 56th street, New York City. The exhibit, which included the works of artists from Belgian Congo, South Africa and the United States, lasted three weeks during September. He was among 10 American Negro artists with works entered in the exhibition.

The young painter started his apprentice teaching at Carver October 1 and will terminate same Oct. 31. Upon completion of requirements for his degree he will pursue a career in the teaching field. If he is unable to find a teaching position this year, Scarborough said he would make definite plans for graduate study in art or for a trip abroad to further his studies.

His works entered in the New York art exhibition at Merino's consisted of three paintings, "The Man Looks Up," "Jazz Times" and "Rendezvous." All three were approved unanimously by Merino. Commenting on Scarborough's ability, Mr. Merino said the artist has a professional touch and shows great promise.

Description of Works

"Jazz Times," which combines true art form with abstraction, portrays the fronts of three popular New York jazz spots, Birdland, Basin Street and Cafe Bohemia. "Rendezvous" is a surrealistic painting while "The Man Looks Up" is predominantly true to form. In the latter work the painter uses all basic colors but at the same time gives a life-like effect to the mouth and nose of his subject.

The three works exhibited in New York are now on sale. Scarborough sold three other paintings, all oils, above the $100 level. He has painted murals for Oklahoma City churches and night clubs.

Scarborough had his first formal training in art in the 10th grade at Douglass high school, Okla. City However, he realized as a child at Inman E. Page elementary school that he desired to make painting his chosen field.

Miss Martha Dabney, Oklahoma City art teacher, give him his first formal art lessons. At Langston University's art department he studied under Eugene Brown and Jack Jordan, both LU art professors.

Named Art Leader

For two consecutive years Scarborough was elected "Mr. Alpha Rho Tau," citing him as the outstanding student in art at Langston and head of the campus art fraternity, Alpha Rho Tau.

He is a former drum major for the Langston University band, a cheer leader and onetime narrator for the LU A Cappella choir. As a high school senior in 1953, he was winner of the Elk's Oratorical contest, receiving a $1,000 scholarship to the school of his choice.

Scarborough studied fashion designing at Trap Hagen Fashion Designing school in New York.

Seemingly pleased with his present assignment at Carver, Scarborough said, "I find my apprentice work at Carver junior high school very pleasant. The entire teaching staff and administrative officers have made me feel a part of the school."

LANGSTON ARTIST EXHIBITS IN NEW YORK — Earl Scarborough, senior art student at Langston university, left, smiles as he hears words of praise from Merino, owner of a New York art gallery where three of his paintings were exhibited in September. Two of Scarborough's works, "The Man Looks Up" and "Jazz Times," are shown in the background. A former Oklahoma City, resident Scarborough is currently taking apprentice teacher training at Carver junior high school.

Mrs. Helen A. Whiting classifies paintings

Afro-American Sat. 11-10-56

NEW YORK — Mrs. Helen Adele Whiting, educator, author and artist, classified the William H. Johnson originals donated to the Phelps-Stokes Fund recently by the Harmon Foundation for distribution to high schools.

The 32 originals, which represent different periods in the life and travels of the artist, are a collection of oils, water colors and pen sketches of the Scandinavian countries and the United States.

4 1956

THEY CONTRIBUTED TO ART FESTIVAL — Of the 180 painters and sculptors with entries in the annual four-day Atlanta Art Festival, six local Negro Artists drew praise from officials and viewers for their individual contributions. Shown above are two of those artists, Miss Jenelse Walden, (L) and Mrs. Eugenia V. Dunn, standing by their panels. Mrs. Dunn, a self taught painter, is a member of the Spelman College faculty, but is now a student of Leo Katz. Miss Walden, who is an instructor in the Spelman College art department, is well known as a serious artist, whose work has appeared before in this and many more art exhibits. — (Photos by Perry)

OUT OF THIS WORLD seems to be the attitude of these art students. They are busily engrossed in their paintings as they strive to draw character from their model, who is posing in the painting room of the new fine arts center at Lincoln University (Mo.) Head of the art department at Lincoln is James D. Parks, himself an outstanding painter.

DISCUSSING PAINTING MADE ABROAD.—Aaron Douglas, globe-trotting painter who heads Fisk university's art department, discusses one of the watercolor sketches he made during the summer on a study-tour of Europe and Africa. The interested listener is Mrs. Pearl Creswell, assistant curator of Fisk's Carl Van Vechten Art Gallery, where Douglas' sketches of Africa are currently on exhibit. —Gunter Photo.

4 1956

Car Welder's Painting of His Job Wins Award in Je

Iven Tate shows his painting to Angus Harris, center, Ford plant manager, and Joseph Haff, acting president of the Art Council of New Jersey, joint sponsor of competition.

Special to The New York Times.

MAHWAH, N. J., April 25 —A car welder's painting of his own grimy task won a special award today in a competition sponsored by the Art Council of New Jersey and the Ford Motor Company.

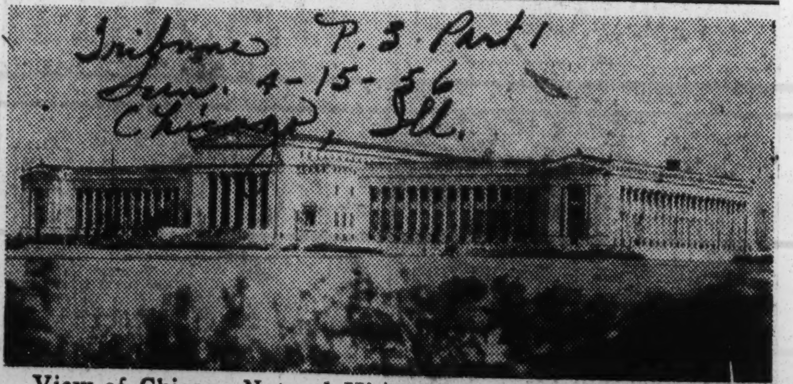
Iven Tate, 48 years old, an employe at the plant, did "Artist at Work" in oils during his spare time. It shows him operating a welding jig on an automobile body at the Ford assembly plant here. It is one of 100 pictures shown in the plant.

Mr. Tate, who lives at 156 Washington Place, Teaneck, N. J., said he never had taken a lesson in art and painted "because I love it and just couldn't stop if I wanted to." This is his first public showing of a picture, although he has painted a number of them.

The special award of $50 to Mr. Tate was announced by Angus Harris, plant manager, and Joseph Haff of Oakland, N. J., acting president of the Art Council of New Jersey. Manville B. Wakefield, Grahamville, N. Y., won first place in the oils display, with a $100 award. In the water color division, William D. Gorman of 55 Tonnele Avenue, Jersey City, won the $100 first prize.

All entries depicted operations at the former plant at Edgewater, N. J., or the present one at Mahwah.

Chicago's Famed Museum

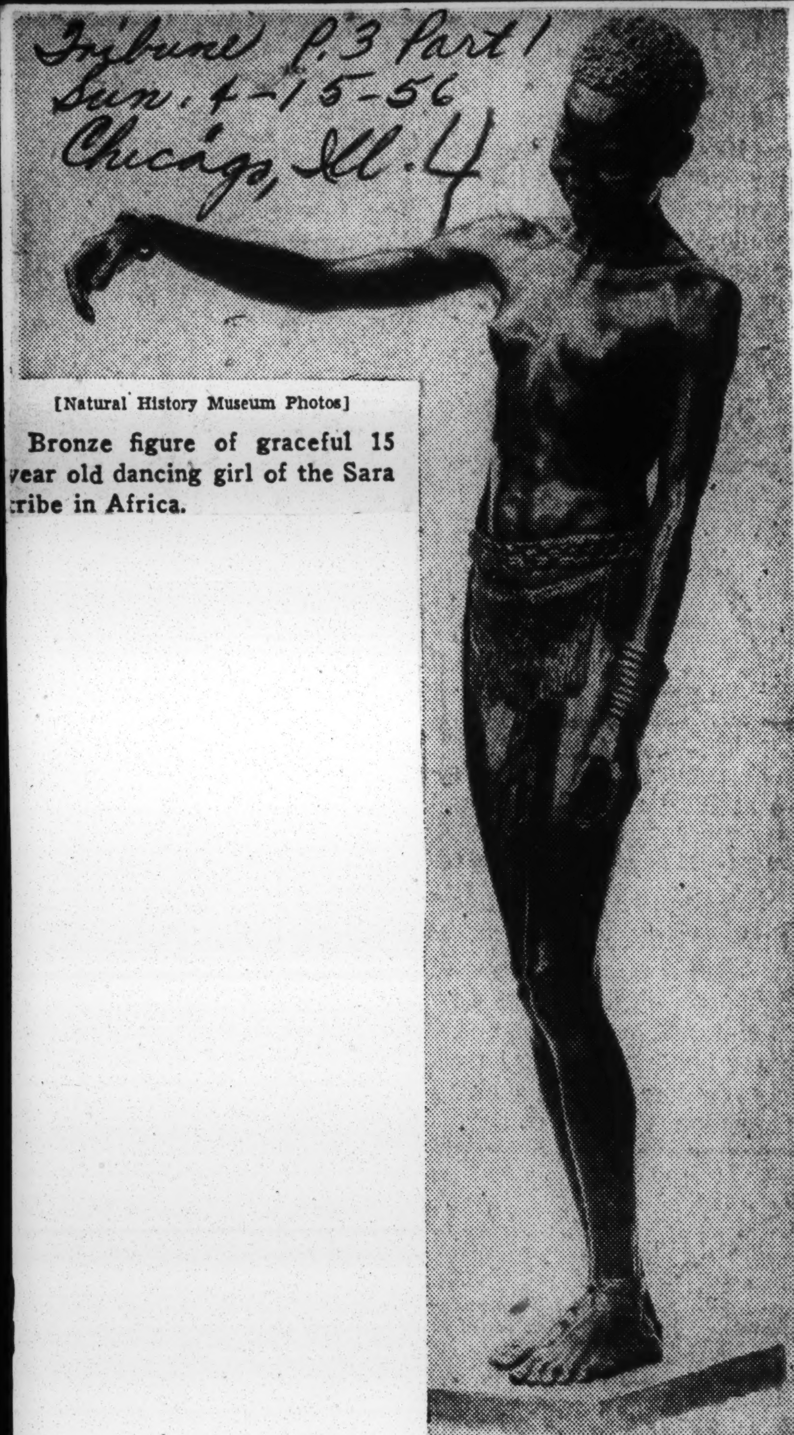


View of Chicago Natural History museum, one of four greatest of its kind in the world, in Grant park at lake front.

The New York Times

TEEN-AGERS AT WORK: Earl H. Pringle, instructor of art group, watches Eugene Carlisle and Ann Lacey paint mural depicting activities of Morningside Community center.

Tribune P.3 Part I
Sun. 4-15-56
Chicago, Ill.



[Natural History Museum Photos]

Bronze figure of graceful 15 year old dancing girl of the Sara tribe in Africa.

JUMBO OIL PAINTING.—Mrs. Emily Gurthrie Smith, who has painted in Washington, D. C. and throughout the country, had only praise for this jumbo painting (4 feet x 6 feet) of Grand Master J. T. Maxey which was added to the historical art collection at the Masonic Mosque, several days ago. The painter is Mr. Calvin Littlejohn, better known to Fort Worthers as the photographer. This painting was exhibited, before hanging, at the Collins Art Gallery, 311 Throckmorton street, Fort Worth, Texas, and was viewed by many, including Mrs. Robinson, an outstanding portrait artist and Mr. C. W. Humble, an art enthusiast. "This work is good" were the words of Mr. W. B. Fine of the W. B. Fine Art Gallery, Dallas, Texas. Littlejohn Studio also paints baptismal scenes and pictures of Christ and his Disciples.

SIGN PAINTER — James McNeely, who is employed by the Dept. of Public Works as a lettering artist, has some of his paintings in the display of art by City employees in the 25th floor Tower Gallery of the City Hall. More than 100 paintings by more than 50 City employees will be on view Monday through Fridays, 10 a.m. to four p.m. through Sept. 14. McNeely lives at 422 E. 69th st. Shown with him are Councilman Earle D. Baker, who paints, too, and Robert Egenes, right, president of All City Employees ass'n., co-sponsors of the display.

Negro Madonna, Child Dedicated In Church

Advertiser P.10-A
Mon. 7-16-56
Montgomery, Ala.

NEW YORK, July 15 (AP)—A painting of a Negro Madonna and Child was dedicated today at the 3,871-member St. Philip's Episcopal church in Harlem, the largest church in the denomination. The painting was presented to the church by the contemporary American artist, Irma Denagy.

Treasures of Art Lost Aboard Italian Liner

Post + Times Herald P.3
Washington, D.C.
Sat. 7-21-56

By Jean White
Staff

The Andrea Doria, pride of Italy's merchant marine, carried to the ocean's bottom a treasury of present-day art and a prize from the country's glorious past.

Many of Italy's leading contemporary artists and artisans joined in creating works of arts and decorations that made the Andrea Doria a "floating art gallery."

And on the bulkhead of the main deck was the treasure from the past—a silver crest bearing the coat of arms of Andrea Doria, the 16th century admiral and ruler of Genoa, after whom the flagship was named.

The Italian Line spoke of its plush post-war luxury liner a a "living testament to the importance of beauty in the everyday world."

In the first-class dining room was one of the ship's most delightful works by a contemporary artist. It was the "Carnival of Sirens." Felicita Frai, Milanese painter of today, caught the beauty of graceful, feminine figures in a nocturnal marine scene, using a large crystal mirror panel as her canvas.

In nooks on the promenade deck were huge ceramic plaques with colorful depictions of marine life. The walls of the cabin-class dining room were party covered with decorations in color on crystal by Angelo Bragalini, of Bologna.

Ugo Rossi used a new technique in graphite painting for the tourist-class dining room panels of animals and still life. The first-class lounge had a tapestry woven on a specially-built loom.

Amid the contemporary collections, the main social hall was a reminder of Italy's golden past. In reproductions by modern artists, were works of Titian, Leonardo da Vinci, Raphael, Bellini, and other old masters.

4 1956

Awards Go To 17 At Howard Art Council

WASHINGTON, D. C. --Seventeen College of Liberal Arts students at Howard University were honored last night at the College's annual Student Council Banquet.

The honorees included Miss Lois A. Young, a fourth-year chemistry student, who was selected as "The Outstanding College of Liberal Arts Student during the 1955-1956 School Year." Miss Young is the daughter of Dr. and Mrs. Ralph Young, of 3232 Carlisle Avenue, Baltimore, Md.

Miss Young, who has been an honor student since coming to Howard, will be inducted into Phi Beta Kappa on Monday. She is a member of Alpha Kappa Alpha Sorority, and was chosen as University Gridiron Queen last fall. A pre-medical student, Miss Young has been accepted as a member of the freshman medical class at the University of Maryland in September.

Among the other honorees were two third year students who received $750 scholarships to live in European countries during the summer months. They were Frank DeCosta of State College Montgomery, Ala., and Miss Sylvia H. Peppers of 1314 Kearney Street NE, Washington, D. C. Mr. De Costa plans to live in Germany and Miss Peppers in Italy.

Frederick Douglass stands 8 feet tall, weighs 1,600 lbs.

By JAMES D. WILLIAMS
BALTIMORE

Frederick Douglass lies in a wooden crate behind Holmes Hall on the campus of Morgan State College.

Mr. Douglass stands eight feet tall and weighs 1,600 pounds.

You see—Mr. Douglass is a bronze statue.

On Oct. 20, with the suitable pomp and pagentry due a history-making event, the statue will be unveiled at its site between Holmes Hall and Soper Library with the eyes of Douglass turned to face across the green expanse of the campus.

MEANWHILE, the statue lies in its crate, covered by a canvas and awaiting the arrival of a derrick that will hoist Mr. Douglass to a still-to-be erected granite pedestal.

The funds that made the statue possible came through a campaign conducted by the Maryland Educational Association to honor Douglass, one of Maryland's distinguished sons.

Through a happy coincidence when the MEA sought a man to do the work, it found James E. Lewis, head of the art department at Morgan, and himself a native Marylander.

An intense young man (32), Mr. Lewis is not only a talented artist but also a dedicated one who wanted to do something more than simply create the physical likeness of Douglass.

"My concern was not for a superficial likeness to Douglass but a spiritual likeness. I was concerned with trying to create a dynamic moving force in the form of sculpture which will represent the character of Douglass," said Mr. Lewis.

* * *

ON TUESDAY Mr. Lewis stood near the crated statue on the Morgan campus, and talked of many things—art, philosophy, history, and people.

"I consider art as a form of design and I feel that the fundamental elements of art may be found in everyday living. When you master the fundamentals of art, you can master the fundamental design in living."

Mr. Lewis paused for a moment, and then added:

"This question of art and its relationship to everyday living is a complex one that goes into other fields such as philosophy, but it is an important one because art does have a relationship to life and art is something more than just drawing pretty pictures."

* * *

THE HISTORY of the statue that Mr. Lewis has designed dates back to 1947 when the MEA, a group of state teachers, launched a project to erect a monument to Douglass, who was born near Easton, Md.

As the MEA itself stated:

"It is believed that the inspiration which would flow to young Americans from such a monument would more than justify all the time, effort and money required to complete the project."

It was in 1951 that Mr. Lewis entered the picture and as he recalls it:

"I submitted three sketches to the MEA and in January, 1953. I received the commission. I started working on a model for a six-foot statue but later when more money became available, the size was increased to eight feet."

* * *

TO FAMILIARIZE himself with the Douglass face, Mr. Lewis studied pictures from the AFRO-AMERICAN Newspapers, and from the college library. To come even closer to the man who was the subject of his work, Mr. Lewis paid a visit to the Douglass Home in Anacostia.

"There I saw the famous cane that Mrs. Lincoln gave to Douglass after the President's death."

From a drawing of the cane, Mr. Lewis molded one into the hands of his statue, authentic in every respect.

The process of casting a statue is a complex one that has to be handled by experts. It consists of making a working model half the size of the intended statue, casting another model in plaster and at full scale, using this to form a wax model, and then using the wax model to form the final metal statue. The casting was done in New York.

* * *

TO PREPARE for this, the biggest work he has ever attempted, Mr. Lewis had a great deal of experience on which to draw. His career started while he was still a pupil at Dunbar High School.

There he received the faculty medal for his work in art and a scholarship at the Philadelphia Museum of Art. He had a chance to spend one year there before he joined the Marines.

He returned to school in 1946 and was graduated in 1949. Later he obtained his master's degree from the Tyler School of Fine Arts at Temple University. He later did advanced work at the Yale School of Design.

In 1950 he came to Morgan where he has headed the department since 1951. His works have been shown in several local and out of town shows.

To provide the proper setting for the statue, the state has landscaped a circular plot between the library and Holmes Hall. It has been given a flagstone base and provisions have been made for the planting of a row of ten-foot yew trees to serve as a background for the statue.

From its commanding position, the statue will have an unobstructed view of the campus.

The head of Douglass measures 14 inches from the tip of his head to the chin, and 13 inches across the face.

The hands are 11 inches long, giving some indication of the size of the statue financed by Maryland teachers, cast by a Maryland artist, placed on Maryland land, to honor a Maryland man.

Brilliant painter behind bars as works win fame

JACKSON, Mich — (ANP) — The depressful existence of a famed colored artist is wearing away in Jackson prison here while his works in oil are wining wide acclaim.

Glanton V. Dowdell, 32, was told by experts that his talent could have brought him riches and happiness. But he probably will never reap the benefits of his ability. He is serving a 30 to 40-year term for second degree murder.

An example of his works, all of which were painted in prison, was first put on public display at the 1955 Michigan Artists Exhibition.

It was his "Southwest Corner of My Cell," a strikingly creative prison scene that was hailed as "outstanding" with "strong and somber tones."

Dowdell says he hardly ever leaves his cell and paints most of the time. "Now I teach art to nine boys. One one of them is extremely talented. I teach 14 hours a day, six days a week, but I enjoy it," he said.

* * *

DOWDELL hasn't heard about it, but the Grand River Art Gallery is going to stage a one-man show of his paintings, beginning this week. The show will include 16 oil paintings, mostly of somber prison scenes, and more than two dozen water colors.

"When I was 16, I was sent to reform school for armed robbery. I was in the low-income bracket and was full of the devil," Dowdell said.

* * *

HIS EYES smiled when asked about the wedding ring band he was wearing. "No," he said. "I'm not married. That belonged to my gradmother who had the real talent and taught me a great deal."

His grandmother died in 1942.

"I'm saving this band for the right girl when I find her," he added.

Dowdell said he attended the Society of Arts and Crafts in Detroit in 1943 and studied a year at the Chicago Art Institute in 1944.

THE WORK OF HIS HANDS—James E. Lewis, head of the art department at Morgan State College, and his son, James Jr., get a close up look at the statue of Frederick Douglass, that will be erected on the campus of Morgan State College. Mr. Lewis was commissioned to do the statue for the Maryland Educational Association. The figure is cast in bronze, stands eight feet tall and weighs 1,600 pounds.

Negro Painter Wears Away In Prison

JACKSON, Mich. — (ANP) — The depressful existence of a famed Negro artist is wearing away in Jackson prison here while his work in oils are winning him wide acclaim.

Glanton V. Dowdell, a 33-year-old painter, was told by experts that his talent could have brought him riches and happiness. But he probably will never reap the benefits of his ability.

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4 1956

Calls Skill In Ceramics 'A Gift From The Lord'

Afro-American Sat. 4-28-56

By RUTH ROLEN

PHILADELPHIA

"It's a gift from God," was the explanation of Edith Elizabeth Ray when asked "how come" she is so good at ceramics.

Her present from Providence, Mrs. Ray further explained, is an answer to a prayer she uttered in the despair of unemployment.

Upon awakening two mornings after a bedtime plea, "Lord, why was I put here on earth?" the answer was clear, Mrs. Ray asserted.

Baltimore, Md.

FOLLOWING DIVINE direction, Mrs. Ray emphasized, she did "double duty" in learning the "ins and outs" of ceramics. No sooner had she enrolled in a private class and a one nighter (per week) at West Philadelphia High School than she found herself better than the best of the rest.

Even before the fundamentals were taught to her, Mrs. Ray had caught on to the technique. Her astonished high school teacher was all the more amazed when her progressive (to say the least) pupil insisted:

"I'm a beginner; ceramics is all new to me. I never saw them made before; I wasn't even interested."

Proof of Mrs. Ray's proficiency without practice is the date —Jan. 10, 1952—etched on the back of a floral-decorated green ash tray. Compared with the handiwork of an experienced expert, it would not be found inferior.

* * *

IN HER four years of ceramic culture, Mrs. Ray declares that she has fashioned objects "from Maine to 'Frisco." In Philadelphia, you are liable to spot her workmanship in any well appointed home.

An on-the-spot example is this story. A set of lamps in the Berks St. home of Dr. and Mrs. Samuel E. Robertson brought forth (first) a burst of admiration and (second) surprise when they were described as homemade. Then came the inevitable "Who made them?"

It was Mrs. Ray's handiwork in someone else's house that broke her into print. Just as it got her in the news, so it had attracted customer after customer. Her ceramics are in demand as Christmas and wedding presents.

In Mrs. Ray's restful, green-toned living room on the second floor of the porch-front house she owns at 103 N. 53rd St. are a coffee table, end table and step table.

* * *

EACH IS ENHANCED with an array of ash trays, candy dishes, cigarette boxes, figurines, pitchers, vases and what-nots. Lamps, too, lend to the colorful ceramic complexion of this room. It is cozy, not cluttered.

At best, homemaking of ceramics is a slowed-up process, one phase of which must be repeated. Depending upon whether the clay is bulk or liquid, it is either rolled like dough in a hand mold or poured in a plastic mold.

Both before and after glazing objects must be fired. If decorations of gold or mother-of pearl are added, a third firing is necessary. Then, too, space limits the largeness of a kiln.

More of an oil painter than she wishes to mention, Mrs. Ray also makes artificial flowers. She would rather talk about her handmade dresses and stoles of hairpin lace.

* * *

ST. MATTHEW'S AME Church of which the Rev. T. C. Harper is pastor holds her membership. She is active in the EN.U Club of the 57th and Summer Sts. congregation.

A native of Kentucky, she was born in Hawesville, where her father, George Banion, was a farmer. Of the 10 youngsters born to her mother, Harriett, there are now five daughters and three sons:

Mrs. Kate Spence and George, East Orange, N.J.; Mrs. Mary Morris, Cleveland, Ohio; Mrs. Ida Richardson and John, Detroit, Mich., and James, Chicago.

Leaving the homestead of her parents (now deceased), Mrs. Ray and her husband, Gilbert, a Pennsylvania Railroad chef, came to Philadelphia by way of Orange, N.J. Widowed after 16 years of wedlock, she has lived in the Quaker City since 1929.

* * *

HOUSEWORK AND COOKING are no problems to Mrs. Ray. As for the culinery chores, she considers them a cinch since so many prepared products make palate pleasing so much easier than starting from scratch.

Somewhat of a sports fan with a yen for the grunts and groans of wrestling, Mrs. Ray "goes for" the theatre and television, especially variety programs. Movies she can take (once in a while) or leave, and as for reading—not much.

Calorie - counting Mrs. Ray's five feet, seven and a half inches set off a figure that appeared well proportioned in the fashionable black frock she was wearing. Even so, when asked her weight, she suddenly become speechless.

'GIFT FROM PROVIDENCE'—Mrs. Edith E. Ray displays some of her ceramics, including ash trays, candy dishes, cigarette boxes, figurines, lamps, pitchers, vases and what-nots.

At Atlanta U. Exhibition

Courier P.15

Chicagoan Wins Top Art Prize

Sat. 3-31-56

Pittsburgh, Pa.

ATLANTA—Frederick D. Jones Jr., Chicago artist, won the top purchase award in the annual Atlanta University Exhibition of painting, sculpture and prints by Negro artists. He received the $300 Atlanta University Award for the best portrait or figure painting for his somber and exquisitely detailed oil, "Our Lady of Peace."

This is the second time Mr. Jones has received this award, the first being in 1952. He has also been twice winner of the first prize in oils for any subject and of the second prize in water colors.

The John Hope Purchase Award for the best landscape went to Merton Simpson of Brooklyn for "Landscape in Summer." Mr. Simpson has twice previously received top awards, the John Hope Award in 1951 and the first Atlanta University Purchase Award in 1950.

The 98 entries in the exhibition represent the work of seventy artists from nineteen states, Washington, D. C., and Mexico. The showing will open to the public on Sunday, April 1, at 4:00 P. M. in the Exhibition Room, Trevor Arnett Library, Atlanta University. It will remain open through April 29, the hours being from 4:00 to 6:00 on Sundays and 2:00 to 5:00 week days.

WHEN ELTON FAX (left) New York, visited A & T College, Greensboro, N. C., he completed a charcoal portrait of one of the students in five minutes flat. He exhibits the "quicky" production to Miss Jean Evans, Winston-Salem, and Theolander Taylor, Sumter, S. C., both art majors. Looking on is H. Clinton Taylor, chairman of the college Fine Arts department.

Defender Sat. 5-12-56 P.3 Chicago, Ill.

Popular Award Winner Named At Atlanta University

World P.2 Tues. 5-29-56

Birmingham, Ala.

ATLANTA, Ga. — Leonard H. Jones, artist and teacher from Winston-Salem, N. C., won the 2nd Atlanta University Purchase Award in oil for any subject at the 15th Atlanta University Annual Art Exhibition for Paintings, Sculpture and Prints by Negro Artists, which closed April 29. The $100 award went to Mr. Jones' "Cathedral" by the popular ballot of those attending the exhibit.

"Cathedral," one of Mr. Jones' two entries in the show, had already been given Honorable Mention by the jury of awards, but his second entry, "The Sermon on the Mount," received very nearly the same number of ballots as "Cathedral."

This is Mr. Jones' first prize from the Atlanta exhibit although he has had works accepted by the jury every year since 1951. He has also exhibited at A. and T. College, Greensboro, N. C., the Champaign County Fair, Champaign, Ill., the Providence Art Club, Providence, R. I., Davidson College, Davidson, N. C., and in Winston-Salem at the Public Library, the Arts Council, and the Outdoor Show.

Runner-up for the popular award was Mildred Carolyn Hill, a Spelman student, for "Transition." Miss Hill's pastel, "Magica Noche," which was not eligible for the prize, received much favorable comment.

Mr. Jones' wife, Rosemary L. Jones, received Honorable Mention in portrait and figure painting in oils for "Portrait of a Clown."

Over a thousand visitors attended the show which was open from April 1 through April 29.

'Can Can' Clay Uncovers Sculpturing Talent Here

Star Sat. 6-2-56 Washington, D.C. P.24-A

A new world has opened up for Henry Miller, an employe of the National Theater.

In a few weeks time, he has become a sculptor backstage.

Mr. Miller inherited some clay when the "Can Can" company moved out the middle of May. He began to work with it, and created a head of Abraham Lincoln, working from the memory of a picture of Lincoln he had seen in his school days.

Did It Again

He thought it must have been an accident. "I did it again, and it came out again," he said.

The loss of the first two fingers and the thumb of his left hand when he was nine years old doesn't handicap him at all. He molds the head, then carves the eyes, ears and hair with a penknife.

"I never paid any attention to sculpture before," Mr. Miller said. "I have been to the Lincoln Memorial, but I didn't really notice the statue."

Mr. Miller has never been to a gallery. Now he plans to visit galleries here to see their collections.

Delighted With "Gift"

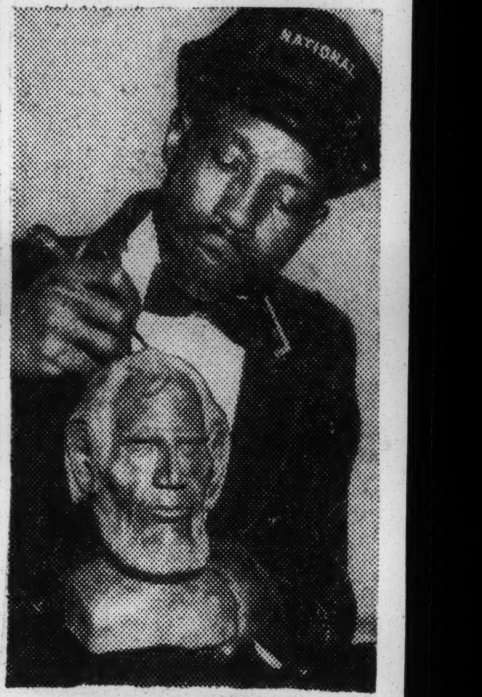
He is delighted with the discovery of his gift. "I find anything I look at, I can make out of clay," he said. Currently he is working on a standing figure of a boxer dog, his favorite, from memory. He also has fashioned poodle heads and elephants.

He has added to the original supply of clay, and works mornings backstage at the National. He carries his work back and forth to his home at 115 New York avenue N.W. to show his wife, but has found his 15-month-old daughter, Shirletta Gale, makes home too distracting a place to work.

Mr. Miller, 40, has lived in Washington 15 years, and has been with the National as a doorman and porter for the past five years.

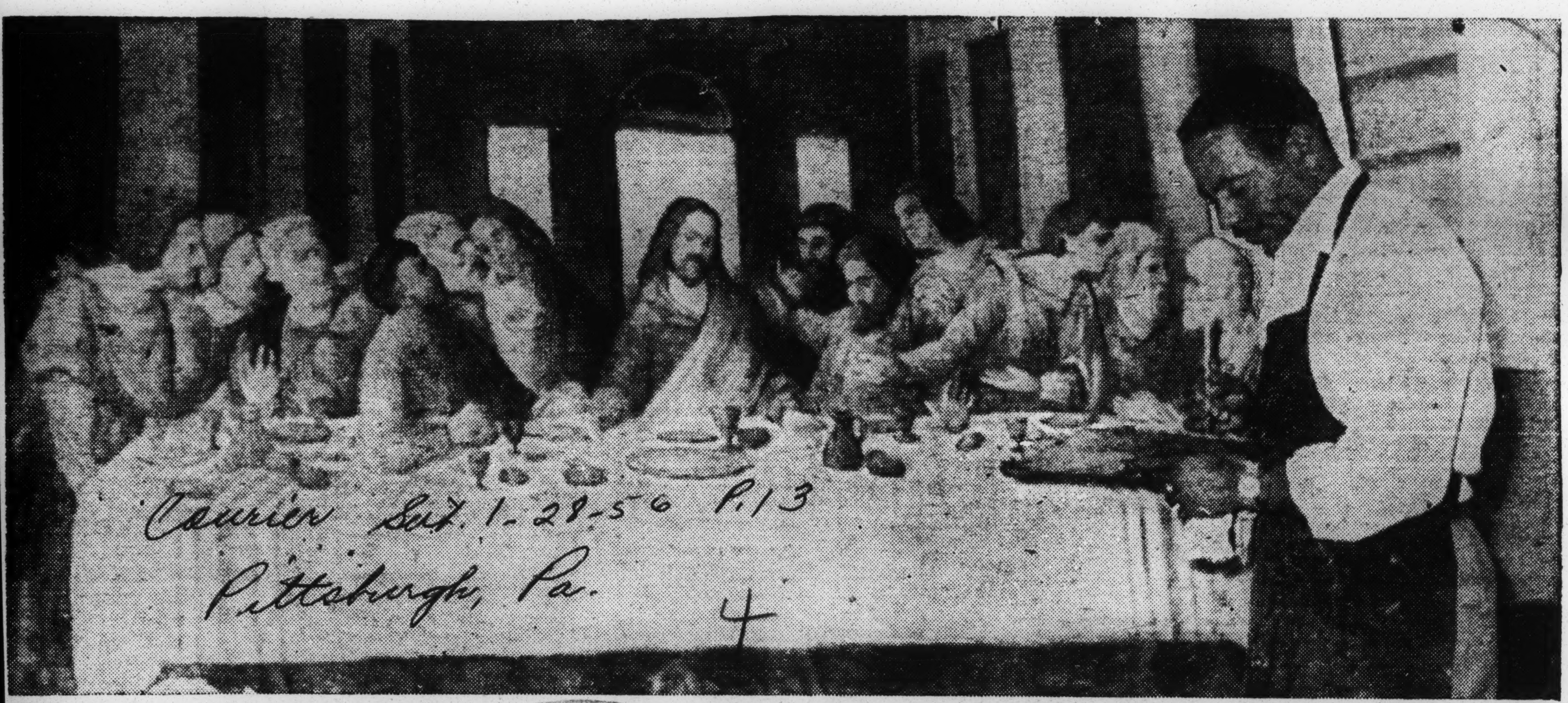
One day, he hopes to take lessons in sculpturing, but can't see his way to that now financially.

He plans to make other heads of Lincoln, which will be fired and bronzed, for friends who have asked for them.



HENRY MILLER
Backstage Sculptor

4 1956



Final Touch—Jean Paul Hubbard, first-year art instructor at Southern University, Baton Rouge, La., adds final touches to his painting in oil of "The Last Supper" by De Vinci. The composition will hang permanently in Beth Eden Methodist Church, Oakland, Calif. He will have an exhibition of his work at Southern this month.

AUTHENTIC AFRICAN ART—The sweep, movement and exciting color of African art have always intrigued the world. The painting above was done by a pupil of the Tamale Government Secondary School and entered in the British Council Annual Art Show at Accra.

About Art and Artists

Abstractions by Cajori Are Exhibited—Negro Painters in Downtown Show

IF the color of Bonnard were multiplied in intensity, and the brush forms magnified, one would have an approximate simile for the abstractions by Charles Cajori at the Tanager Gallery, 90 East Tenth Street.

Cajori's lusty color is applied in loose areas, built up to suggest landscape, but landscape tilted and flattened. Where before Cajori's compositions had unmistakable naturalistic references, such as horizon and sky in the expected place, he now allows more ambiguous relationships. Yellows, oranges, aquamarines and pinks indicate sundrenched subjects scattered on an abstract field. One large vertical canvas, painted thinly but with assurance, contrasts deep-hued colors in a way to suggest an underlying poetry more subtle than in other paintings where color blaze tends to override structure.

Four young painters are showing recent work at the Poindexter Gallery, 46 East Fifty-seventh Street. William Scharf's larger oils present soft, billowy shapes reflecting against a barely implied geometer's square. His clean-washed color is reinforced with delicate line. In smaller works he seems able to concentrate his imagery more forcefully. Dan Rice paints horizontal abstractions in hazy color; Alfred Skondovitch shows moody, often stirring impressions of nocturnal landscapes; and Nora Speyer shows sketchy figure studies, disguised with exuberant but insufficiently controlled expressionist brushing.

Along with racing cars, vacuum cleaners and better Bibles in the First Exposition of Negro Progress (Wanamaker Building, Broadway and Eighth Street, a number of well-known painters are represented in a special exhibition.

The show ranges from the semi-abstract paintings in New York by the veteran painter Beauford Delaney to the simple image of downtown Manhattan by Edward Webster, a postal clerk. Ernest Crichlow, Ellis Wilson, Eldzier Cortor, Merton Simpson, Jacob Lawrence and Walter Williams are among other painters who have made achievements in the fine arts.

Illustrations of life in the Boys Towns of Italy, painted by Gerry Brandman, are on view at the Associated American Artists Galleries, 711 Fifth Avenue. The exhibition is sponsored by an international committee whose honorary sponsors are Ambassador Clare Boothe Luce and H. E. Manlio Brosio.

Miss Grandman, who spent two months at Boys Town, in Santa Marinella, depicts scenes from the daily pattern, including recreational bocce games, washing up, and strolling through the ample grounds. Proceeds from sales will go toward the various boys' communities in Italy. D. A.

Chicago Artist Wins Top Prize At Atlanta Show

ATLANTA. — (ANP) — Frederick D. Jones Jr., Chicago artist, was given the top purchase award in the annual Atlanta University Exhibition of paintings, sculpture and prints by Negro artists. He received the $300 Atlanta university award for the best portrait or figure painting for his somber and exquisitely detailed oil, "Our Lady of Peace."

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The eleven purchase awards for the show, one of $100 in the oil category to be awarded by popular ballot, total $1400. The jury for this 15th annual exhibit was Ben Shute, George Beattie, Solomon Beton, all of Atlanta.

Bruce Artists Win Painting Honors

HOUSTON — Ten Bruce Elementary School miniature artists, inspired with sparkling music sponsored by the HHouston Symphony and the Contemporary Arts Association have won painting honors.

The painters receiving the recognition were Jerry Hamilton, Hiram Roberts, L. J. Walters, Calso Boney, Lamar Massie, Booker Wilford, Ruthie Dorsey, Dan Hines, Alice Morgan and Archie Stephens.

Supervisors for the painting were Bruce School faculty members, Mrs Fannie Homan and Miss Jaunita Scott.

Pupils and teachers of this same group visited the foyer of the Music Hall where they viewed all of the exhibits of paintings in the contest. Other art projects at Bruce are the improvements of the classrooms and grounds of the school.

Faculty and pupils have launched a program to make the classrooms look more cheerful and trees, shrubbery and flowers are being planted about the campus. Arrangements of colorful blossoms are also placed on tables in the cafeteria and in the administrative office.

V. C. Williams is principal of the school.

4 1957

London Stirred By African's Statue Of Queen

Queen Elizabeth II of England views a statue of herself now showing at the 228th exhibition of the Royal Society of British Artists at the society's galleries in London. This work, done in bronze by the Nigerian artist Benedict Enwonwu, left, has been the center of a controversy in London. One newspaper critic said of the statue: "The likeness is there all right, but I personally feel a distinct Africanization of the features."

Journal + Guide
Norfolk, Va.
Sat. 12-7-57
p. 11

4

Lord Altrincham Notes Beauties In Darker Races

Journal + Guide p. 11
Norfolk, Va. Sat. 12-7-57

Some Day Great Britain Might Have A Colored King Or Queen

KANDY, Ceylon, — (INS)— The possibility that some day a king or queen of the British Commonwealth will be a member of a colored race was raised by Lord Altrincham.

The young peer, who recently raised a ruckus by criticizing Queen Elizabeth and her court for stuffiness, told a meeting of Teachers in Ceylon he did not think the head of the Commonwealth would always have a "white face."

* * *

ALTRINCHAM added: "If the family of the head of the Commonwealth is mobile, its members will have special advantages where intermarriage is concerned."

In an obvious reference to Prince Charles, 8-year-old heir to the throne, Altrincham said: you would soon see a head of the Commonwealth who did not have a white face."

* * *

"WITHOUT mentioning any names – if a young man were living here in Ceylon for a long time surrounded by such beautiful and intelligent people as the women of Ceylon then

There have been suggestions in Britain recently that the Queen and other members of the royal family spend considerably more time in the Commonwealth nations, such as Ceylon.

Last-Minute Entry Wins Top Prize in Art Contest

Donald Bowman, a 16-year-old junior at Spingarn High School, rushed through a last-minute entry for The Washington Post Christmas Painting Project and came off with one of the blue-ribbon "firsts."

One day before the contest deadline, Donald was sitting in English class at Spingarn, idly sketching in a notebook.

Slowly a rough design took form to depict the Annunciation, when the Angel Gabriel came unto Mary to hail her as the blessed among women.

"I had been trying sketches before," Donald remembers, "but this time I thought I had it."

So he headed for the art room—where he spends most of his free time from classes—and began to work on a formal design. The next day he completed it "quite hurriedly" in tempera medium to make it under the deadline. The last-minute idea won Donald the top prize for District public school students in the art competition.

Donald, son of Lena Bowman of 5242 Clay st. ne., has had no art training beyond instruction in the public school classroom. His instructors at Spingarn are Mrs. L. D. Roberts and Miss R. A. Arnold.

A shy teen-ager, he leaves it to his drawings to tell a story or catch a feeling.

For the Annunciation, he wanted to express a mixture of sadness, happiness, and thoughtful contemplation as Mary, garbed in red and blue, is visited by the white-robed Angel. From great masterpieces on the same scene, Donald took the symbols of the dove and the flowers to complete his painting.

The Spingarn junior is one of seven blue-ribbon winners in the Christmas Painting Project. With different themes, their works trace the story of the birth of the Christ Child.

The post will print full-color reproductions of the seven through Christmas Day.

36 Entries Shown In Art Contest

Thirty-six entries of The Washington Post Christmas Painting Project are on exhibit in the Institute of Contemporary Art's room in the Corcoran Gallery of Art, 17th and New York ave. nw. They will remain on exhibit through Dec. 29.

The Gallery is open from 10 a. m. to 4:30 p. m. Tuesday through Friday, from 9 a. m. to 4:30 p.m. Saturday and 2 to 5 p. m. Sunday. The Gallery will be closed on Mondays and on Christmas day.

Dec. 8, '57
Washington Post

P. V. Art Teacher Receives Award

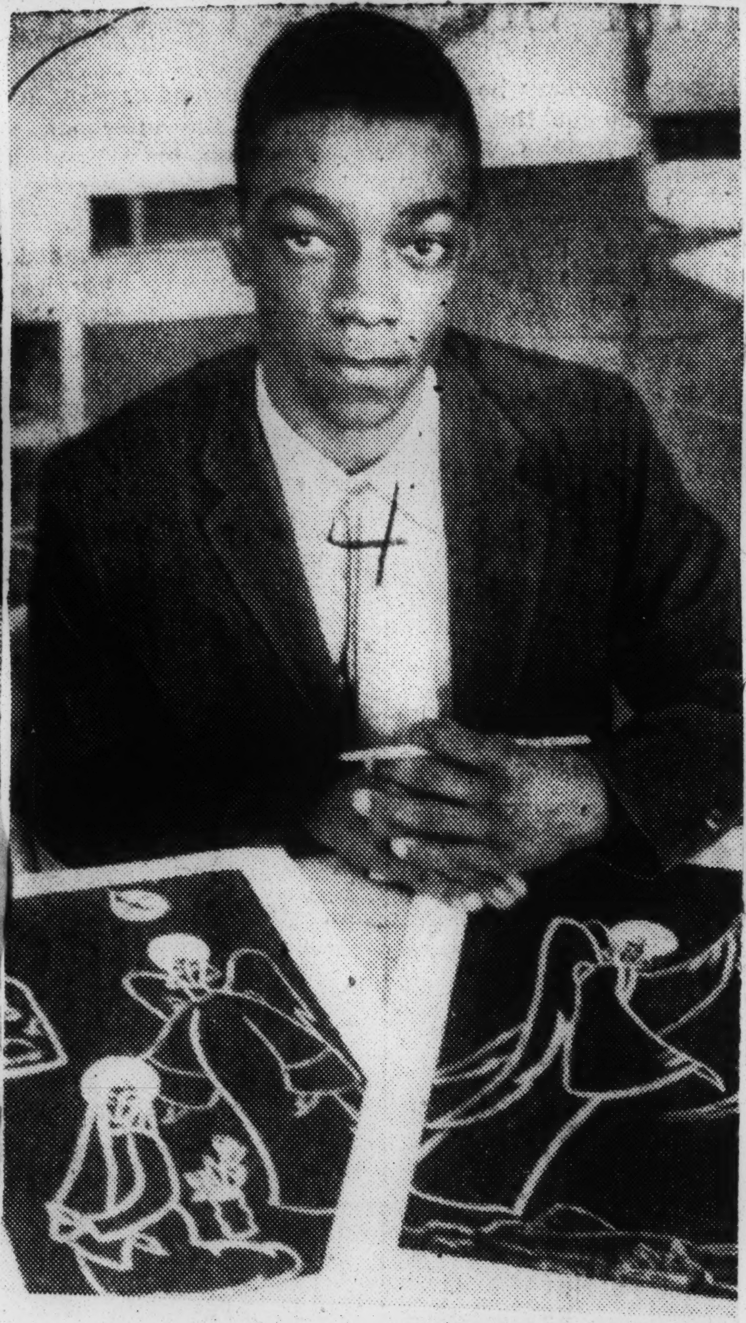
PRAIRIE VIEW, Texas. — Leroy C. Weaver, art instructor at Prairie View A & M college, was one of fifteen artists receiving awards totaling $1,800 for winning entries in the annual Houston Artist Show held last week.

Weaver's print was titled "Kites" and the medium used was etching and dry paint.

The exhibition, to last through December 11, is the 32nd of the work of Houston Artists sponsored by the Museum of Fine Arts. The Art League, location of the exhibition, is at 906 Taum Avenue, Houston.

April 1958
Dec. 13, 1957
Dallas City Post

ART PUZZLE—This cast of a portrait head from the sacred Nigerian city of Ifa is one of 11 sculptured heads on display at the American Museum of Natural History in New York. It is the only collection in America of one of the least known and most puzzling African art styles. A German archeologist made discovery.



By Frank Hoy, Staff Photographer

DONALD BOWMAN

. . . one day before the contest deadline

His Art Is Acclaimed

Journal & Guide
Norfolk, Va.

International recognition came this week to Alexander B. Jackson Jr., assistant professor of art at Norfolk Division of Virginia State College.

His pen and ink drawing, "Figure and Head," is one of 82 works by 61 artists from the United States, Canada and Mexico chosen for exhibition in the American Drawing Annual XV at the Norfolk Museum through Jan. 6. Over 800 drawings by over 200 artists were submitted.

4 1957

Courier Sat. 8-31-57 Pittsburgh, Pa.

Sculptor Enonwu Gets Royal Commission

England's Queen Sits for African

P. 3

Nigerian Artist Regarded Highly By Connoisseurs

By RUDOLPH DUNBAR

LONDON — At the age of 3, Ben Enwonwu was frail and weak and was unable to walk, because he had a violent attack of yaws.

He was avoided like a plague, and no one liked him with the exception of his father.

Yet, at that age and in such a state, he used to draw, but the pictures were quickly thrown away by those who despised the future infant artist. The urge within him to draw was so strong that he had a stimulus to action by crawling on his knees to collect his drawings that were thrown away.

His father often remarked: "No one likes Ben; he is my son and I love him. I am going to train him to become an artist." Today he is the recipient of the greatest honor that can come to any artist in the world—a royal commission to make a full-length bust of Her Majesty the Queen.

4

. . . . for Her Majesty, the touch of a master craftsman

His work adorns the Chamber of the Nigerian House of Representatives; in the covered approach of the University College of Ibadan, Nigeria, and in the homes of the connoisseurs of art in Nigeria.

■

IN THE West African Students Centre in London, you will find his work in the Great Hall.

A certain amount of worth, beauty and dignity is placed on his works by John Holts and Co., Ltd., in Liverpool, to a degree that would not have been thought possible before the war. A whole chamber of the firm is magnificently decorated with all his works. To make a display of rustic beauty within the precincts of such an establishment is a great tribute not only to the artist but to African art as a whole.

His works are also in the homes of Britons who possess keen perception for African art.

■

"FANTASTIC" IS not an adjective of exaggeration to apply to the royal assignment which has been given to Ben Enwonwu, to do a bust in bronze of Her Majesty the Queen.

He is the Federal Art Advisor to the Nigerian Government and therefore was the obvious man to be commissioned when Colonial Secretary Lennox-Boyd suggested that a statue of the Queen should be executed to commemorate her visit to Nigeria last year.

The statue of the Queen, which is a half-length figure, is being worked in clay. Her hands are lightly cupped in each other and she is wearing the clothes, tiara and earrings that she wore when visiting the Lagos House of Representatives.

The Queen has sat for many artists, but this is the first time she is giving sittings to an African who was born at Onitsha in Eastern Nigeria. So far, she has sat four times, twice in one of the Buckingham Palace studios and twice in his own studio in Maida Vale.

■

THE QUEEN will give Mr. Enwonwu a fifth and final sitting so that he can complete the statue.

It will then be cast in bronze and an exhibition of it will be held at Imperial Institute in London. Afterwards, the royal statue will be placed on a black marble plinth and shipped to Lagos to adorn the House of Representatives.

There it will join the

Craftsmanship Typifies Work Of Skilled Ben

many other Enwonwu creations. At the House of Representatives, there is an Enwonwu Speaker's throne, a pair of Enwonwu doors carved in wood, and some Enwonwu murals.

Both the interior and exterior of Nigeria's broadcasting house there are Enwonwu works. Moving north to Ibadan, he has carved "The Risen Christ," a symbolic figure in wood, which is in the university chapel.

This commission brought him international publicity. It is nine feet high and is considered his greatest work.

Ben Enwonwu is a carver as much as a sculptor. Wood and its properties play a dominant part in the life of the people in Benin where he comes from. They are sedulous craftsmen.

His father was an engineer with the Royal Niger Boat Co., where he was responsible for all their drawings. Upon retirement, he became a sculptor, being placed, therefore, in a position to carry out the fulfillment of his avowed aim in training his son to become the artist he is today.

Ben Enwonwu is emphatic about African art.

"It is useless," he says, "for Europeans to teach art in Africa. They are merely destroying the natural heritage of Africa. We are an emotional, spiritual people. We can give spirit and sensitivity to the world. Our art and our dancing are our natural endowments. We must give a fresh attitude to the West." During the war, he studied at the Slade School of Fine Arts in London.

In 1950, he visited America and gave an exhibition at Howard University Gallery in painting and sculpture. In New York, he gave two exhibitions, one at Vassar Club and the other at Hunter College.

They were a great success financially as well. He also gave an exhibition in Boston and a lecture at Harvard University of anthropology.

In Paris, where he exhibited at the Gallerie Palm, the press said that he was the best public relations for Nigeria. Everywhere he exhibited, the results have been most gratifying.

■

HE HAS JUST received the Lord Bennett Commonwealth Award for 1957 of the Royal Society of Arts.

The award was commended by an act of judgment by the Commonwealth Commissions and Dominions, and was approved by the Duke of Edinburgh, who is president of the society. The award is given once every three years to the most outstanding artist in the Commonwealth within that period.

Statue Is Criticized

Nigerian sculptor Benedict Enwenwu works on his official statue of Queen Elizabeth in London while criticism of the work gets off to an early start. One critic decried what he called "a distinct Africanization of the features."

Africanized?

THE SECRET IS OUT, headlined The London Daily Mail. After six royal sittings and ten months' work, Nigerian sculptor Benedict Enwonwu unveiled in London a life-size statue of Queen Elizabeth II that displayed, according to Daily Mail critic Pierre Jeannerat, "a distinct 'Africanization' of the features." Enwonwu, a steamboat engineer's son who is regarded as one of Africa's foremost artists, maintains stoutly that he "only wanted to interpret queenly dignity." The statue will decorate Nigeria's House of Representatives, where, one leading Britisher said tartly last week, "I am sure it will be much appreciated."

4 1957

DEDICATION, AUGUST 24 — This 30x100 foot "Log Cabin Art Gallery," containing photographs portraying the progress of colored people from the plantation cabin to the Capitol of the United States, will be dedicated at 10 a.m., Saturday. Top picture shows some of the pictures and other exhibits that will be on display in the cabin gallery.

STUDY AFRICAN ART — Janie Cheek, left, Liberty, N. C., and Josephine James, Ahoskie, N. C., both coeds at A & T college, admire a piece of African art, on display at a special exhibit held by the Home Economics Department at the college last week. The collection was supplied by students who come from four countries in Africa and faculty members who have visited there. A & T college is in Greensboro, N. C.

Ex-Houstonian Has Entry In Houston Annual Exhibition

By JUNE ROSS

Mrs Jewel Woodard Simon, formerly a resident of Houston, now residing in Atlanta, Ga, has been notified that her entry "Paula-Paulina" in sculpture has been accepted from among 400 submitted for exhibition in the Houston Annual Exhibition of the Museum of Fine Arts, November 20 through December 11.

Of the number submitted for exhibition, approximately 80 were chosen for showing and these are available for view to the public at the Art League of Houston, 906 Tuam Avenue. Judging of the entries for prizes awards will be at the close of the exhibition.

Mrs Simon's entry, "Paula-Paulina" in plaster is so named because it is a head sculptured of an immaginary person who appears austere from one view view and pleasant from the other. This same piece of sculptrue was honorable mention at the Atlanta University exhibition.

Previous showings at Atlanta University have won for Mrs. Simon four prizes, two in water colors and two in sculpture, and several honorable mentions.

Mrs Simon will be remembered by many Houstonians as the daughter of Chester A Woodard, Sr., the late Mrs Rachel Woodard. Mrs Simon's brother, Chester, III is a teacher at Burrus School.

During the years 1931-39, Mrs Simon was head of the mathematics department at Jack Yates High School. She attended Old Colored High School, and Atlanta University. She is a member of the Alpha Kappa Alpha sorority.

Mrs Simon's husband, Edward, is an Agency Director of the Atlanta Life Insurance Company. Her son, Edward Jr, 14, is in the 9th grade at Monson Academy, Monson, Mass. Her daughter, Margaret Jewel, 10, is a student at F R Carter School, Atlanta, Ga.

In addition to making quite a name for herself in the field of Fine Arts, Mrs Simon has earned a distinguished name in her community. She was named Mother of the Year at the First Congregational Church School, in which she teaches the lower junior class and is pianist. In 1950 she was named Woman of

the Year in Fine Arts, Inc. She was president of the Atlanta chapter of Jack and Jills of America Inc. She is at present treasurer of the Art Promoter's League and past president of the E R Carter School, P-TA, and past president of the Community Service School.

Sculptress

MRS JEWEL WOODARD SIMON AT WORK

Exhibit Is Work Of Dr. Hathaway

Defender, Chicago, Ill.
Sa. 11-16-57

MONTGOMERY, Ala. — A display of life and death masks of some of America's most outstanding Negroes was a feature of the convention of the Association for The Study of Negro Life and History which closed here Saturday, Nov. 16. P. 20

The exhibit was the work of Dr. Isaac J. Hathaway, curator of ceramics at Alabama State college. Dr. Hathaway has been making these bronze-like plaster casts for the last half century.

Dr. Hathway says that the idea of doing this work came from his association with anthropologists and historians. The former wanted physical likenesses of Negroid types for comparative study of other great men. The historians wanted posterity to know how these leaders looked.

During the convention, Dr. Hathaway told of the many adventures that he has had in getting these masks done. For example, one casting was extremely difficult because of the stiff beard of the corpse. At times superstitious or skeptical wives have refused to give permission for reproducing the faces of their deceased husbands.

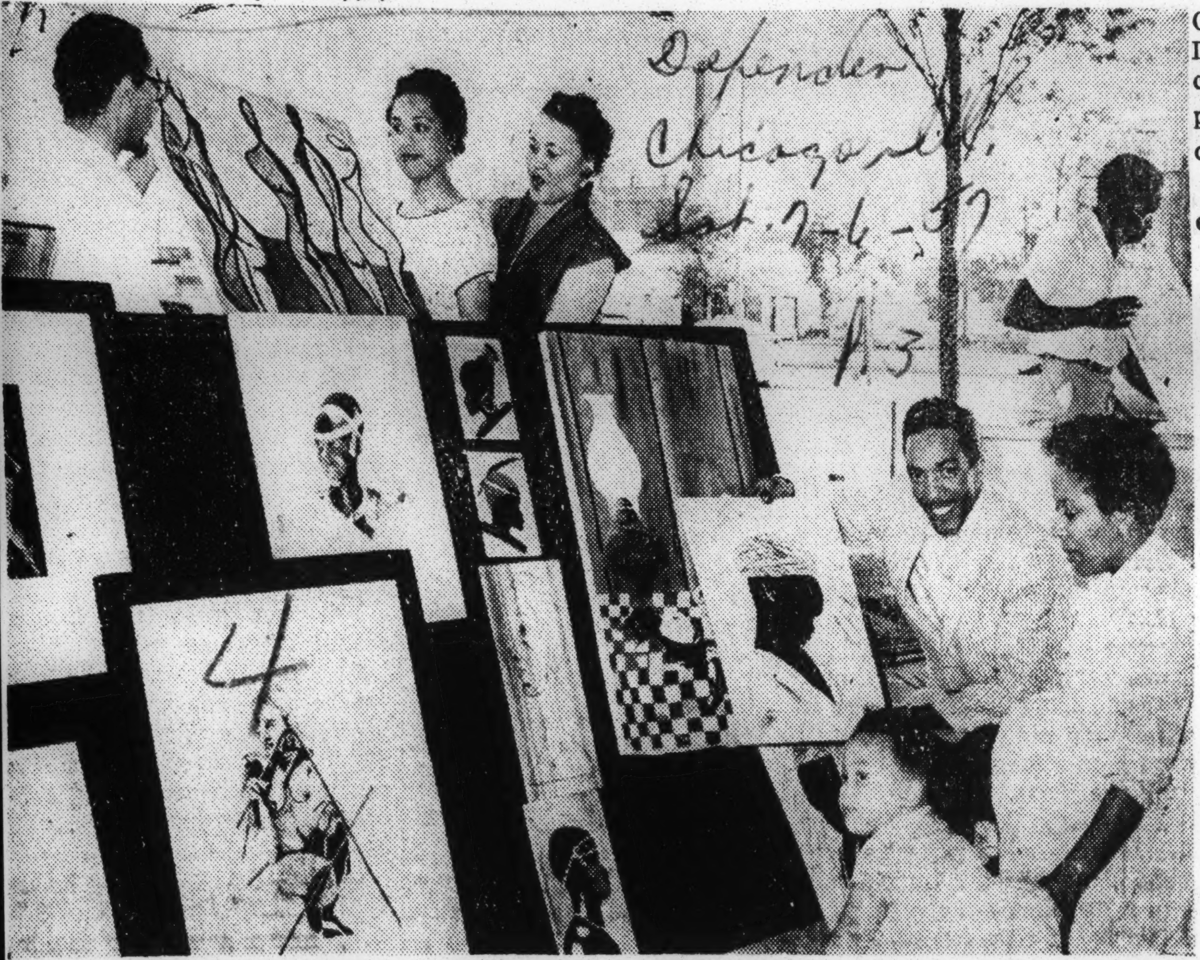
Among the best known of Dr. Hathaway masks are those of Dr. Carter G. Woodson, founder of the Association of the Study of Negro Life an dHistory General B. O. Davis, Sr., highest ranking Negro officer of the U. S. armed forces of World War II; Roland Hayes, one time world famous tenor; A. Philip Randolph, labor leader and one of the vice presidents of AFL-CIO;

Also Dr. Monroe N. Work, who produced the most extensive bibliography of the Negro ever produced; Paul Laurence Dunbar, for a long while the nation most famous Negro poet; Coach Cleve Abbott, of Tuskegee, and Mrs. Mary McCleod Bethune, founder of Bethune-Cookman College and close friend of President and Mrs. F. D. Roosevelt.

The exhibition was designed and planned by Prof. H. Oubre of the Art Department, Miss Frances Pollard, Assistant Librarian and Principal W. Coston — all of Alabama State college.

Dr. Hathway received national attention a few years ago when he designed the Memorial Coins of Booker T. Washington and George Washington Carver for the U. S. Mint.

4 1957



AT LAKE MEADOWS shopping center open-air Art Fair, this scene was snapped by Chicago Defender cameraman. At top left, Eric Anderson, artist, shows Miss Jay Fraser and Mrs. Gloria Rogers his painting of tomorrow's atomic life. At lower right, Joe Evans of the Evans Studio, talks of African Art to Mrs. Gloria Hackman and her daughter, 2-year-old Charlotte.

Outdoor Art Fair Is Huge Success

The walks of the shopping plaza of Lake Meadows were transformed into a street of Paris last week-end at the first Lake Meadows Outdoor Art and Hobby Fair.

Over one hundred and fifty artists, craftsmen, photographers and young artists responded by sending in their entries. Participants included seasoned artists, with many years or experience and students from Chicago's art schools.

The oldest exhibitor was seventy. The youngest was eight. The exhibitors were of all races and colors and came from all parts of the city.

One noted all schools of art from extreme realism to fantastic abstractionism. The feeling thruout the three day exposition was one of warmth and gayety.

The high point of the fair on Sunday was the Young artist competition. Thirty youngsters entered their works and tended their exhibits like old Pros.

The judges committee was composed of A. S. Gourfain of Gourfain Cobb Agency, Mrs. Pauline Callis, decorative artist, Marion Perkins, nationally known sculptor, Mrs. Hazel Anthony outstanding art teacher and Mrs. Jackie Ormes, cartoonist.

Two young ladies Miss Lorraine Oller, 2242 W. Mango st., age 14, of Tuley High School and Miss Vanice Rhodes, 43 W. 57th Pl. age 16 of Englewood High tied to share the top prize, a scholarship of three hundred dollars.

Cited with honorable mentions in the high school category were Wayne Jackson, 15, Morgan Park High School, Oliver Fifer, 17, Tilden High School, Vertine Hoskins, 16, DuSable High and Claudine and Anndelyne Whittaker 15, of Hyde Park High School.

Members of the committee which put on the Fair were Mrs. Edna Gayle of Gayle's Gallery, Mr. and Mrs. A. S. Gourfain, Mr. and Mrs. Gordon Markwart, Mrs. Ruby Lane, Mrs. Margaret Brundage, Mrs. Fitzhugh Dinkins, Mrs. Marjul Collins, Mrs. Hazel Demouil, Mrs. Nadine Thompson, Wilberforce Jones.

Mr. and Mrs. Morris Wessel, Mrs. Francis Matlock and Mr. Clarence Lawson, Mrs. Margaret Goss Burroughs art teacher at DuSable High School was general chairman and Frank Shepherd, photographer of Trend Studios was co-chairman.

The Fair will be an annual event.

Defender Chicago Ill. Sat. 7-6-57 p. 3

Cabin art gallery dedication slated

Afro-American Sat. 7-20-57 Baltimore Md. p. 9

NEWPORT NEWS, Va. —A log cabin art gallery, containing pictures portraying the progress of the colored people from slavery to the capitol, will be dedicated at Jamestown on Saturday at 10 a.m.

The cabin, located on a 1,000-acre tract of land known as "Arches Hope" on the Jamestown Parkway, was built as a memorium to the first 20 colored persons who landed on American soil on Aug. 20, 1619.

* * *

OWNERS OF the tract of land are the National Memorial To the Progress of the Colored Race in America Association, sponsors of the dedication and builders of the gallery.

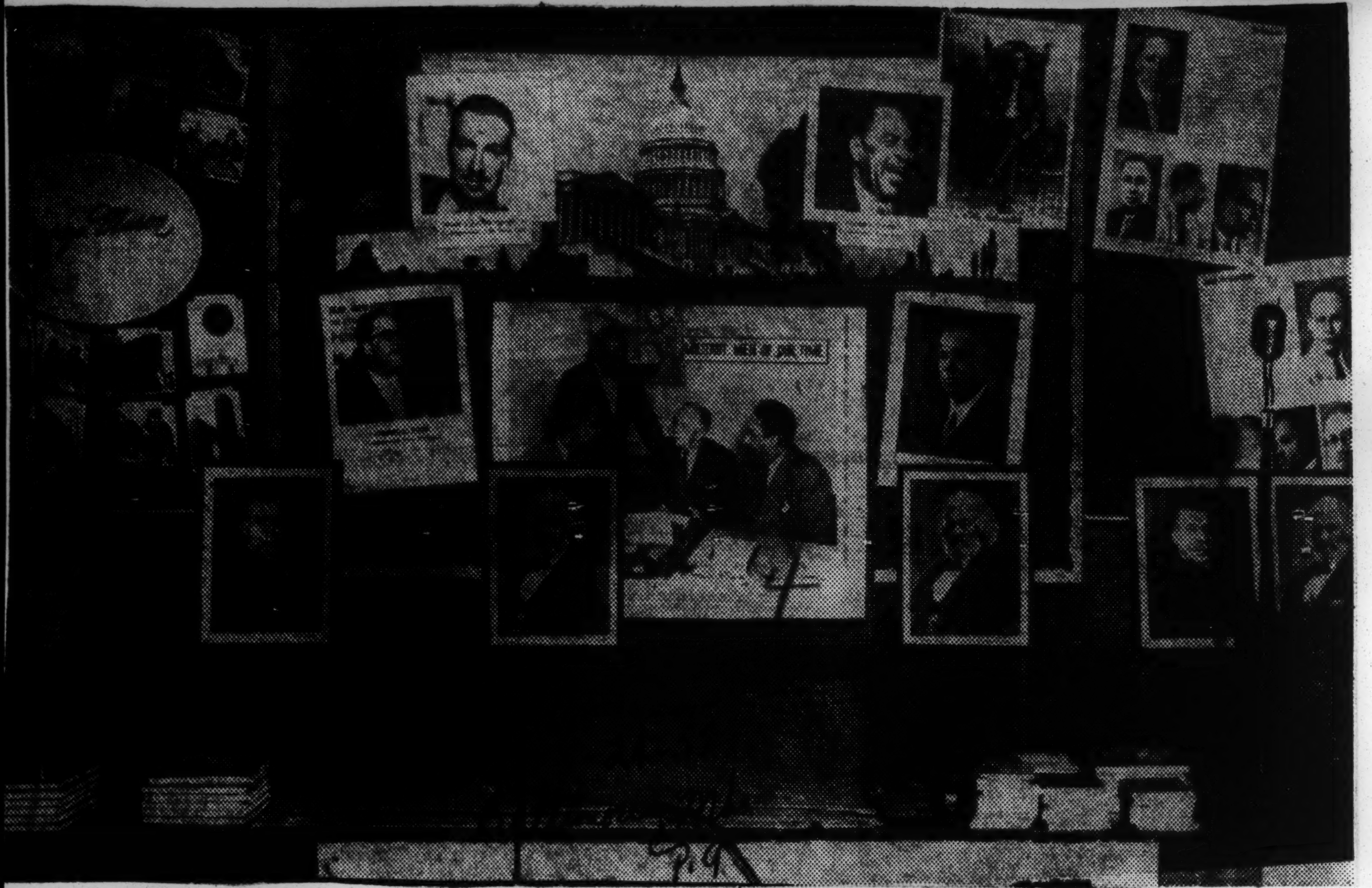
The celebration is being held in connection with the Jamestown Festival, now in progress, which is observing the 350th birthday commemorating the first English establishment in America.

Taking part in the dedication will be representatives of Liberia, Haiti and Ghana and colored members of the Army, Navy, Marines and Air Force. The Navy will fire a salute in honor of Dorie Miller, hero at Pearl Harbor.

* * *

THE SPONSORING organization has asked that all churches, fraternal organizations, labor unions, social clubs, athletic clubs and business organizations send a representative.

Co-chairmen of the celebration committee are Elder L. S. Michaux, Dr. C. Herbert Marshall 2nd, Leroy Ridley and Emanuel C. Wright.



One-Man Art Show—Georgia Clark of Fort Lauderdale, Florida A. and M. University co-ed, is shown with Pharoah Baker, Live Oak (Fla.) artist who staged a one-man art show. The two are shown looking at "Madonna and Child," one of 17 paintings which Baker had on exhibition. He formerly attended A. and M. as a special art student.

4 1957

COVARRUBIAS, 53 ILLUSTRATOR, DIES

Mexican Artist, Noted for His Caricatures in Magazines, Did Anthropological Work

MEXICO CITY, Feb. 5 (AP)—Miguel Covarrubias, one of Mexico's most popular and successful modern artists, died yesterday after a brief illness. His age was 53. Death was attributed to septicemia, a blood poisoning. His body was placed in the National Museum of Anthropology and History awaiting burial.

Among his many other activities, Señor Covarrubias illustrated the "Revue Negre" in Paris, "Blues," an anthology of Negro music, and "Mules and Men," a book on Negro folklore. His work also appeared in many magazines, including The New Yorker.

Did Work for Vanity Fair

Señor Covarrubias was one of the most popular caricaturists and illustrators in the Twenties and Thirties. His droll drawings of famous contemporaries were one of the hallmarks of the old Vanity Fair, a sophisticated review of thirty years ago. In his later years, Señor Covarrubias turned to serious works of anthropology and archaeology.

His career was no Horatio Alger story of rags to riches. He was rich and talented and well-connected in Mexico Citly, where he was born in 1904. His father was an engineer and a politician in charge of the National Lottery in the Carranza Government.

Miguel displayed a natural ability to draw at an early age. His father got him a job in a Federal bureau drafting maps. The youth amused himself by drawing caricatures of celebrities, which he offered to newspapers and magazines. He never went to art school. His cartoons were so successful that they were syndicated from Cuba to Buenos Aires before the artist was 18.

This brought him the patronage of Juan Tablada, Mexican poet with influence in the Government. The patron persuaded the Government to send the talented youth to New York to study art for six months.

Neglected Art School

Arriving here in 1923, when he was 19, Señor Covarrubias neglected art school, quickly ran through his fellowship funds, and spent all his time contributing free-lance work to popular magazines. Among these, Vanity Fair made him famous. His best known drawings included those of the Princes of Wales, John D. Rockefeller Sr., Charles Chaplin and many of the stage and screen stars of that day.

These drawings were published in book form, "The Prince of Wales and Other Famous Americans," in 1925. With his sketchbook, Señor Covarrubias frequented Harlem night clubs, and these works also made a book, "Negro Drawings," published in 1927.

Señor Covarrubias was not equal to the greatest artists in the Mexican Renaissance of the Twenties. Rivera, Orozco, Sequieros and others were in comparably more powerful and significant, both socially and esthetically. Señor Covarrubias' work was always goor-natured documentary, yet decorative sharply, precisely drawn. Like all modern Mexican painters, he used color vividly. But, unlike most, he never dramatically distorted forms or content.

He executed striking stage sets for the "Garrick Gaities" and Shaw's "Androcles and the Lion" in 1925. Then, he traveled to Paris, Tunisia and Bali. From two Balinese visits, he produced his first serious books on ethnology. The "Island of Bali" in 1937 was a history of its people, flora and fauna, illustrated with lush paintings and photographs. The photographs were contributed by his wife, Rose Rolando, a dancer and photographer, who was born in Los Angeles of a Spanish father and Irish mother.

Did Exposition Panels

Señor Covarrubias illustrated a fine edition of "Uncle Tom's Cabin" in 1938. The next year, he painted six panels for the Golden Gate Exposition, showing the flora and fauna of the Pacific Islands. He did murals also, some for the Hotel del Prado in Mexico City.

In 1946 appeared his second work on anthropology, "Mexico South," an illustrated historical study of the Olmec Indians, who built Monte Alban and other cities in Tehuantepec. He then tought the history of art in the National Anthropological School of Mexico and became director of dance for the National Institute of Fine Arts.

In 1950 his last important book was published. "Eagle, Jaguar and Serpent," a survey of Indian art of all the Americas' lavishly illustrated, as the others had been, by his own paintings and his wife's photographs.

Señor Covarrubias and his wife lived abroad more than in Mexico. When at home, they entertained frequently at their colorful hacienda in the suburb of Coyoacan, an artists colony twenty-five miles from Mexico City.

At the close of his life, Señor Covarrubias was a plump, dark-complected man. From his long residence abroad, he spoke English and French and some Asian languages, including a little Chinese.

ART JUDGE—Aaron Douglas, noted painter, who heads the art department at Fisk University, has been selected to serve as judge at the spring exhibition of the Winston-Salem (N. C.) Gallery of Fine Arts.

Detail from a painting by Samuel Joseph Ntiro, of Tanganyika, that has been presented to Wittenberg College for inclusion in a special religious art collection. The painting depicts the crucified Christ as a Negro, surrounded by Negro mourners. Panting was given to the college by Dr. Walter Zimmerman, of Berlin.

Prof. Oubre Wins Prizes At Annual Art Exhibition

ATLANTA, Ga. — Benjamin Britt of Philadelphia, has been awarded the top purchase award, the $300 prize for the best figure painting in oil, at the 16th annual Atlanta University Exhibit of paintings, sculpture and paints, by Negro artist. His paintings is titled, "Yield Not."

The exhibit opens Sunday, April 7 at 4 p.m. in the Exhibition Room, Trevor Arnett Library. It will remain open through May 5, the hours being 4 to 6 p.m. on Sundays and 2 to 5 p.m. on weekdays.

The John Hope Purchase Award of $250 for the best landscape went to Thomas Jefferson Flanagan of Atlanta for "Fishing on Quarters," Geraldine McCulloug of Maywood, Ill., was the winner of the first Atlanta University purchase award is given on the popular ballot of those attending the exhibit.

In watercolor the first prize of $125 went to Jewel Woodard Simon of Atlanta for "Marine Land Fantasy," the second to John Wilson of Chicago, for "Black Despair."

The two awards in sculpture, the first of $250, the second of $100 were given to Hayward L. Oubre, of Montgomery, faculty member, Alabama State College, for "Crown of Thorns" and to Jack Jordan, of Langston, Okla., for "Christ Crowned with Thorns."

Prize winners Wilson and Oubre took prizes in the print category, John Wilson, the first for "Mother and Child," Prof. Oubre the second for "Verily I Say Unto You." Howard E. Lewis, of Tallahassee, Fla., received the third prize for "Boy With Pet."

The jury of awards, Robert S Rogers, of the Atlanta Art Institute, Dr. Reginald Poland, director of High Museum, and Leo Katz, artist in residence at Spelman College, chose 171 works from the entries and gave honorable mention to the following: in oil, Lady Bird Cleveland, New York, "Orphan"; Lawrence A. Jones, Jackson, Miss., "Many Years of Growth"; Williams Robert Jones, Jefferson City, Mo., "Cafe Rouge"; Leon L. Leonard, Waco, Tex., "African Laborer"; Howard E. Lewis, Tallahassee, Fla., "Black Table"; Samelia Sanders Lewis, Tallahassee, Fla., "Formation"; Marianne Miles, Austin, Tex., "After the Shower"; James Watkins, Akron, Ohio, "Study of an Old Man"; Walter Wallace, Atlanta, "Head"; in water color, Yvonder Parks Hunt, Atlanta, "Picnic" and Frederick D. Jones Jr., "The Workers"; in sculpture, John W. Feagin, Montgomery, Ala., "Terry"; Clarence Grant Jr., Tallahassee, Fla., "Clarence"; Jewel Woodard Simon, Atlanta, "Paula-Laulena"; and Walter L. Wallace, Atlanta, "Bust." In prints, Roland O. Brown, Princess Anne, Md., "Illusion," Jack Jordan, Langston, Okla., "Tirls In Thin Garments" and "Self Portrait."

NATIVE ART — Created by a native African artist, Samuel Ntiro (now teaching art at a college in his native Tanganyika), this unusual painting, depicting the crucified Christ as a Negro surrounded by Negro mourners, has been presented to Wittenberg college in Springfield, Ohio. The painting was given to the college by Dr. Walter Zimmerman of Berlin, and will be lodged in the new chapel-library building. (Newspress Photo).

Philadelphia artist wins top award at Atlanta U.

Afro-American Sat. 4-6-57 Baltimore Md. P.11

ATLANTA — Benjamin Britt of Philadelphia received the top purchase award of $300 for the best figure painting in oil, "Yield Not," at the 16th annual Atlanta University Exhibit of Paintings, Sculpture and Prints by colored artists.

The exhibit opens Sunday at 4 p.m. in the Exhibition Room, Trevor Arnett Library. It will remain open through May 5. Hours are 4 to 6 p.m. on Sundays and 2 to 5 p.m. on weekdays.

John Hope Purchase Award of $250 for the best landscape went to Thomas J. Flanagan of Atlanta for "Fishing on the Quarters."

Geraldine McCullough of Maywood, Ill., was the winner of the first Atlanta University purchase award for any subject in oil. She received $150 for "Of Hope." The second award is given on the popular ballot of those attending the exhibit.

* * *

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* * *

THE JURY of awards, Robbert S. Rogers of the Atlanta Art Institute, Dr. Reginald Poland, director of the High Museum, and Leo Katz, artist in residence at Spelman College, chose 171 works from the entries for honorable mention awards.

Artists whose works received the honor were:

Lady Bird Cleveland, NYC; Lawrence A. Jones, Jackson, Miss., William Robert Jones, Jefferson City, Mo., Leon L. Leonard, Waco, Texas; Howard E. Lewis, Tallahassee, Fla.; Samella Sanders Lewis, Tallahassee, Fla.; Marianne Miles, Austin, Texas; James Watkins, Akron, Ohio;

Walter Wallace, Atlanta; Yvonne Parks Hunt, Atlanta; Frederick D. Jones Jr., John W. Feagin, Montgomery, Ala.; Clarence Grant Jr., Tallahassee, Fla.; Jewel Woodard Simon, Atlanta; Walter L. Wallace, Atlanta; Rolland O. Brown, Princess Anne, Md.; Jack Jordan, Langston, Okla.

Big Exhibit Opens Sunday

Philadelphian Awarded Top AU Art Prize

Courier Pittsburgh Pa. Sat. 4-6-57 P.6

ATLANTA—Benjamin Britt of Philadelphia has been awarded the top purchase award, the $300 prize for the best figure painting in oil, at the 16th annual Atlanta University Exhibit of Paintings, Sculpture and Prints by Negro Artists.

His painting is titled "Yield Not." The exhibit opens Sunday, April 7, at 4 P. M. in the exhibition room, Trevor Arnett Library. It will remain open through May 5, the hours being 4 to 6 P. M. on Sundays and 2 to 5 on weekdays.

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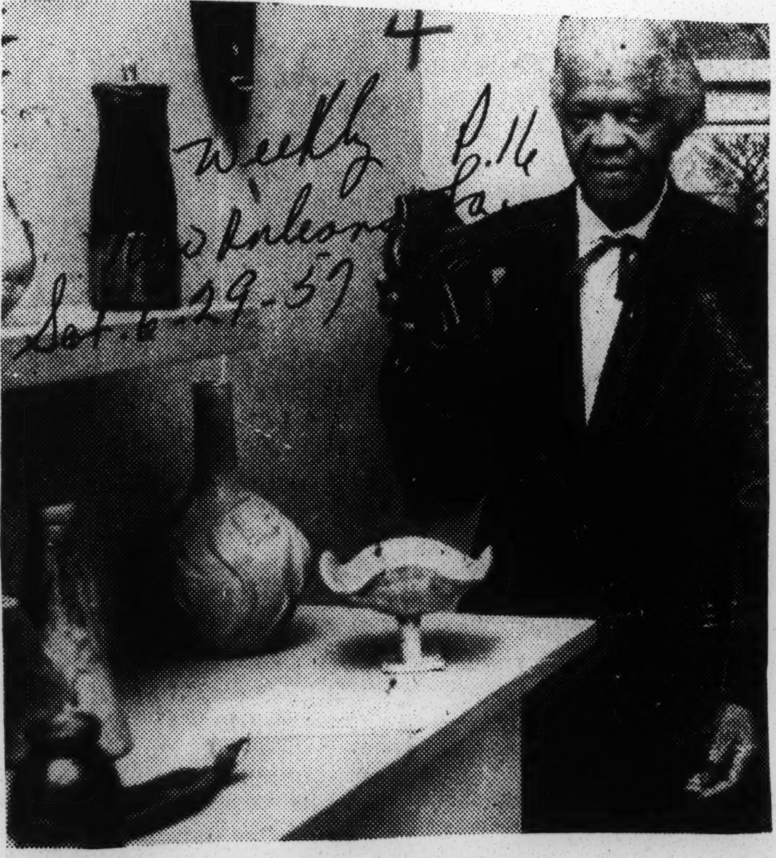
THE JURY of awards, Robert S. Rogers of the Atlanta Art Institute, Dr. Reginald Poland, director of the High Museum, and Leo Katz, artist in residence at Spelman College, chose 171 works from the entries for exhibit and gave honorable mention to approximately 20 persons.

Artist Dies

NEW YORK (ANP) — Ruth [illegible] died here in the [illegible] Memorial Hospital.

The artist [illegible] best known for her creation of 12 busts of Negro leaders which are on display at the School of Social Research in New York.



Weekly New Orleans La. Sat. 6-29-57 P.16

NEVER TOO OLD--Mrs. Mary MCMickin, 73, proudly shows off a mask she made at the Red Shield Day Center for the Aged in Harlem. The mask, and a number of paintings by Harlem residents, were included in the unique "Art Begins at 60" exhibit, sponsored in New York by the Mayor's Advisory Committee for the Aged. (Newspress Photo).

4 1957

For Your Information

Newsweek New York

HOW TO SEE PICASSO: Readers of our cover story in this week's issue on the great modern painter and sculptor, Pablo Picasso, may be interested in the trials, tribulations—and final triumph—of obtaining a revealing interview with perhaps the most controversial artist of a generation.

Thousands of people attempt to see Picasso, but the artist seems never to read mail or answer the telephone.

Lionel Durand

It took Lionel Durand of NEWSWEEK's Paris bureau two weeks just to get Picasso's phone number. Then it took five days of calling to discover the exact moment between noon and 12:30 p.m. daily when Picasso's phone was not busy.

After several days of calling, Durand was told by Picasso's staff to come to the artist's villa. There he was told: "There is no one home. Try again tomorrow."

Next day while talking to Picasso's potter, a call came that Picasso would see him. At the villa, however, he was told that the master had begun work and could no longer be disturbed.

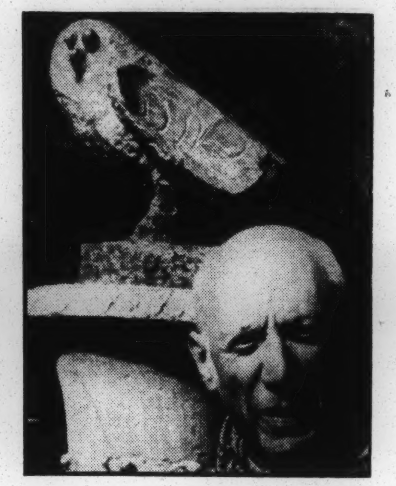
But next morning a friend of Picasso's called with the message: "You're on at 12 today." Durand rushed to the villa and was told to wait in the garden. When Picasso finally appeared, wearing a red shirt and black-and-white trousers, "he greeted me with a big warm grin on his impish face," Durand said. "I almost felt I'd kept him waiting."

Behind Durand's reporting on the great modernist is a wealth of experience in foreign correspondence. He was educated at the Sorbonne, Heidelberg, and Oxford, and served in the French Resistance movement early in World War II. He escaped to the U.S. to serve as editor in chief of French broadcasts of the Voice of America.

After the war, he joined the French newspaper Paris-Presse as U.S. and U.N. correspondent in New York and later, in Paris, became its foreign editor.

Durand has traveled over most of the free world, and his hobby is painting. Such a career and interests understandably contributed much to the Picasso report.

THE COVER: The polychrome, terra cotta owl peering intently into space was sculpted by Pablo Picasso in February 1953 (NEWSWEEK photo by Ed Wergeles). It now belongs to Nelson A. Rockefeller and is one of a flock of Picasso's owls which can be seen at New York's Museum of Modern Art beginning this week. Another, done in bronze (right—NEWSWEEK photo by Gene Fenn), looks over the artist's shoulder in this recent picture of Picasso.



Theodore L. Mueller

Former Patient Presents Statue To N. Y. Hospital

Call Fri. 6-21-57 P. 20 Kansas City Mo.

NEW YORK—(ANP)—In the hospital gardens of Fifth Avenue at 99th St., Mount Sinai hospital on Monday dedicated and unveiled a life-size statue, "Mother and Child," which was executed and presented to the hospital by a former colored patient, Inge Hardison, Brooklyn.

In November 1953, during a periodic visit to the Prenatal Clinic for treatment and checkup, a doctor found her to be in poor physical condition recommended that she be hospitalized as a safeguard to herself and to her expected child.

She was admitted to the ward and remained here for two months until January, 1954, by which time she had given birth to a daughter, Yolande Riley.

Tells Hospital of Statue

More than two years later—in April 1956—the hospital received a letter from Inge Hardison. She had been working on a sculpture that she wanted to give to the hospital, she wrote, and wanted to know how to go about the presentation.

A hospital community service worker visited the Hardison home and found her in the kitchen, spatula in hand, applying plaster to her sculpture.

Subsequently, Nancy Dryfees, the sculptor, and James Johnson Sweeney, director of the Solomon R. Guggenheim Museum — both friends of the hospital—also visited the kitchen studio to see the statue in the making.

Completed After 3 Years

Last summer, after working on it off and on for nearly three years, Inge completed her statue. In September, it was delivered to Roman Bronze Works, Inc., to be cast in bronze. A group of Mount Sinai trustees underwrote the cost.

Inge Hardison's only formal art training was four months of study at the Art Student's League under sculptor Wiliam Zorach in 1939. A graduate of Girl's High in Brooklyn, she has worked in a variety of jobs, including acting. According to Actors Equity, she appeared in a minor role in the road company of "Anna Lucasta." Her apartment is studded with busts and figurines she has modeled in clay.

"Mother and Child" is her first full-size figure. It shows a strong-limbed woman clutching a newborn child as she strides determinedly forward. The sculpturor says she intended the statue to depict woman's eternal aspiration for a better life for her offspring.

150 Attend Dedication

About 150 friends of the hospital and of Inge Hardison attended the dedication. James Johnson Sweeney, director of the Solomon R. Guggenheim Museum, was the guest speaker. Robert K. Haas,, a Mount Sinai trustee formally accepted the gift. Dr. Martin R. Steinberg, director of the hospital, was chairman of the event.

Dr. M. Ralph Kaufman, president of the medical board, presented a scroll to the donor, reading:

"On the occasion of the dedication ceremonies on June 10, 1957, The Mount Sinai Hospital, with this document, expresses its appreciation to Inge Hardison for the statue MOTHER AND CHILD which she executed and presented in gratitude for services rendered her as a patient."

Yolande Riley, now 3, unveiled the statue that she had been watching her mother work on almost from the first day she could see.

Call Fri. 6-21-57 Kansas City Mo. 4 P. 20

PRESENTS STATUTE TO HOSPITAL.—In the kitchen that served as her studio, Inge Hardison works in plaster on statute, "Mother and Child," which was formally dedicated Monday at Mount Sinai hospital in New York City. A former patient she presented the life-size sculpture to the hospital as a gift. The statute, cast in bronze, was dedicated on its permanent site in the hospital gardens beyond the entrance to the Prenatal Clinic where it will be in view of expectant mothers.—ANP Photo.

Child Unveils Grateful Mother's Art Gift to Hospital

The New York Times

Yolande Riley, 3, unveils life-size statue of mother and child by her mother, Inge Hardison, left. Assisting the youngster is Dr. Martin R. Steinberg, director of Mount Sinai Hospital.

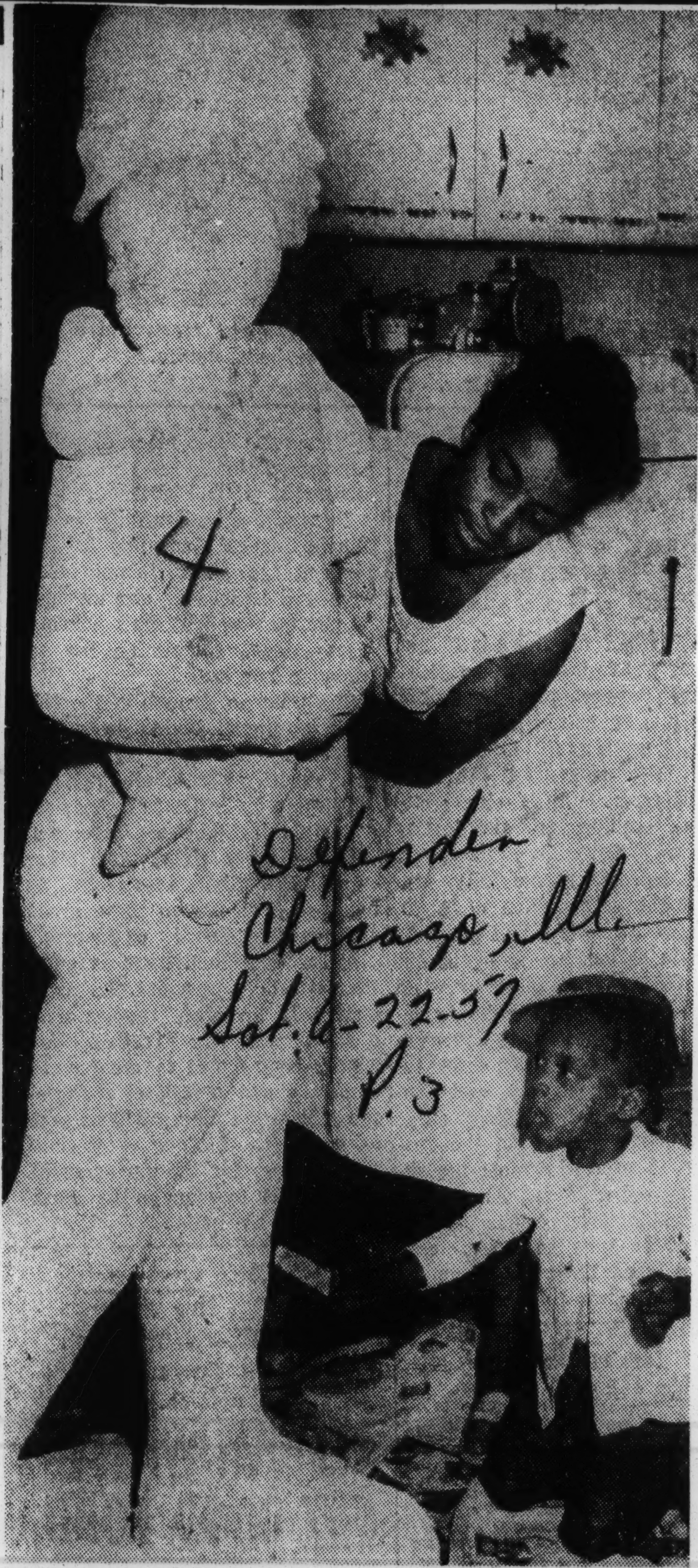
A bronze statue of a woman with her child was unveiled yesterday in the gardens of Mount Sinai Hospital at Ninety-ninth Street and Fifth Avenue.

The statue is the work of Inge Hardison, sculptor and former actress, who gave birth to a daughter at the hospital three years ago. Yesterday both the mother and her daughter, Yolande, took part in the ceremony.

Miss Hardison, whose married name is Mrs. William Riley, was on relief when she was admitted to the hospital and received treatment for several months. After leaving she offered to do the statue as a gift to the institution.

William Zorach, under whom Miss Hardison studied at the Art Students League in 1939, was present at the unveiling.

James Johnson Sweeney, director of the Solomon R. Guggenheim Museum, praised the artistic expression of the statue and commended Miss Hardison for "offering of part of herself" in gratitude to the hospital.



INGE HARDISON used her kitchen as a studio as she worked in plaster on statue, "Mother and Child," which was formally dedicated last week at Mount Sinai hospital, New York. A former patient, she presented the life-size sculptor to the hospital as a gift. Cast in bronze, statue was dedicated on its permanent site in the hospital gardens where it will be in view of expectant mothers. Yolande, Mrs. Hardison's three-year-old daughter, "helps" her mother.

E. J. Brown in Indiana Show

Dispatch P. 1
Fri. 6-14-57
Oklahoma City, Okla.

Eugene Jesse Brown, head of the art department, Langston university, is among the 317 artists exhibiting in the 50th Annual Indiana Artists Exhibition, at the John Herron Art Museum, Indianapolis, Ind.

This is an invitational show, for all former and recent exhibitions in the Indiana Annual, celebrating the 50th Anniversary of this show.

Most of the artists are former and present faculty members and students of the John Herron Art Institute, as well as many Indiana artists.

4 1957

Courier
Sat. 5-11-57
Pittsburgh, Pa.
P. 11

Nigeran Exhibits—Currently on exhibition at Fisk University's Carl Van Vechten Gallery of Art are paintings and wood sculpture by Ben Enwonwu, distinguished young Nigerian artist, who is presently in London completing a bust of Queen Elizabeth II for the Parliament Building in Lagos.

Painter Hale Woodruff explains modern art

Tribune
Wed. 5-8-57
Los Angeles, Calif.
P. 6

HAMPTON, Va. — "The contemporary artist is not interested in revealing the actual world; he creates his own", according to Hale Woodruff, professor of art at New York University, guest speaker at an all-college assembly at Hampton Institute.

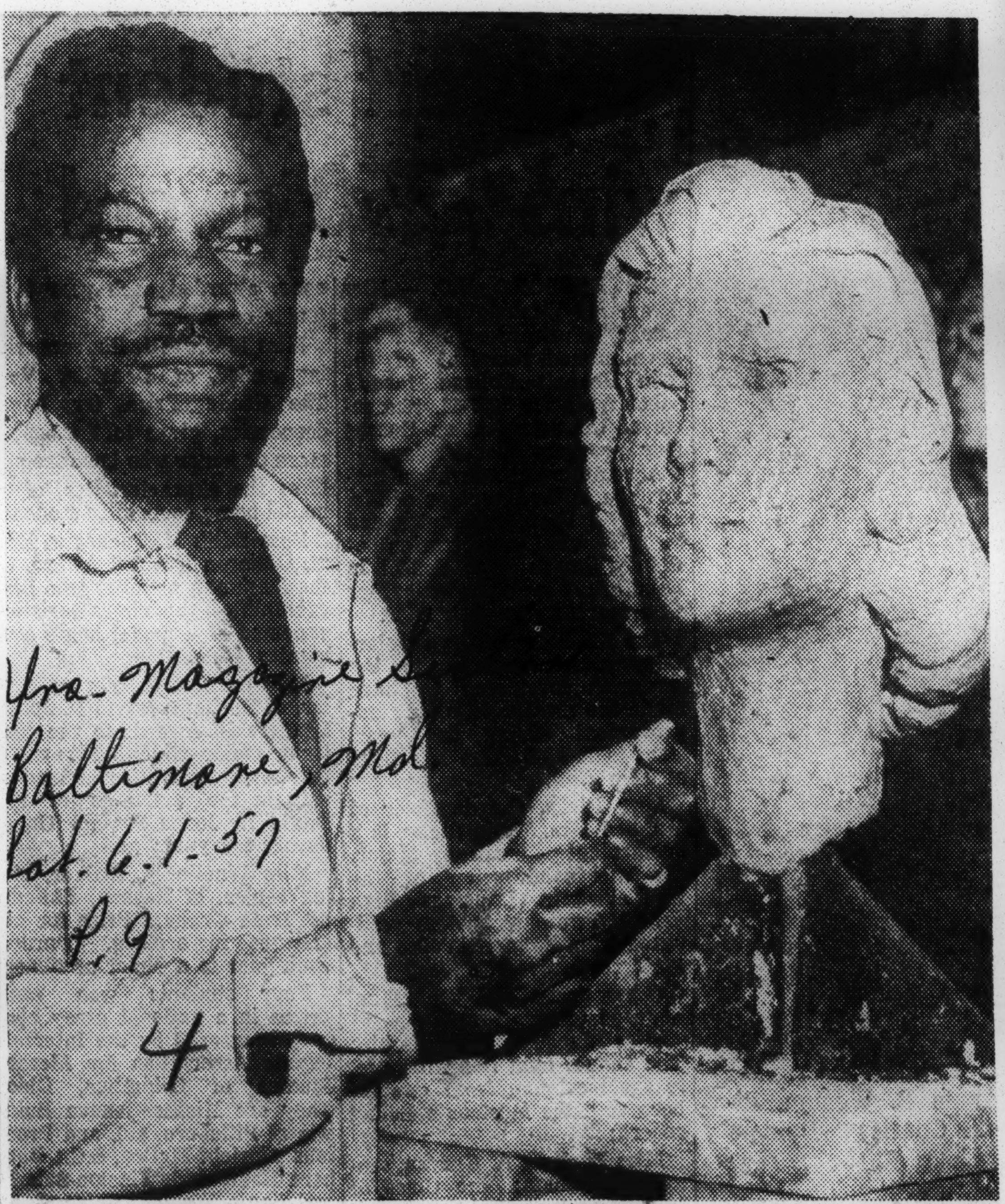
Various isms of art, which have tried to particularize the language of art, were identified by the painter. Projecting color-slides, he illustrated the gradual change from outward (physical) picturization to inner (mental) imagery.

Explaining the increasing departure from nature, Professor Woodruff showed cubism as using related and interlocking planes with no visual recognition. Picasso reproductions served to illustrate forced distortions, the destruction of known forms in order to create new ones, to catch the spirit, the mood, the tempo of an idea in a unique form, he said.

ARTIST WOODRUFF

He then showed many slides of works by young American painters, who seek the embodiment of a philosophy, a visualization of a pervasive attitude.

In conclusion the speaker asked for a receptivity to the new forms, an attempt to cope with the philosophy and motivation behind art rather than to satisfy the question, what does it look like? "We should not look for what we expect to see revealed", he said, "but with a wondering curiosity anticipate a different world than the one we know or we expect to find."



Afro-Magazine Sec.
Baltimore, Md.
Sat. 6-1-57
P. 9

SETS PRECEDENT—Ben Enwonwu, art director to the Nigerian government, working on a bust of actress Ann Gerrard, has recently been commissioned by the Nigerian government to do a sculpture of Queen Elizabeth II. Enwonwu smiled proudly and said, "I am the first colored man ever to sculpt a monarch, it is a great honor." Queen Elizabeth has already given one sitting at Buckingham Palace. It is understood that the second sitting is to be at Mr. Enwonwu's studio.

CONTRIBUTORS TO ARTS FESTIVAL OF ATLANTA — An array of young talent from local high schools made a sizable contribution to the annual Arts Festival of Atlanta. Students from Booker Washington are shown with two entries that are now on display at Piedmont Park. In left photo Arthur Parks and Robert Coe, view a religious mural in four panels that they and three other students painted. Annie Saffo, (R) a ninth grader, drew praise for her clay bust of Uncle Remus. — (Perry's Photo)

TOP TWO PRIZE WINNERS IN ATLANTA UNIVERSITY ART EXHIBIT — Mrs. Jewell Simon and Rev. Thomas Jefferson Flannigan pose with their prize winning paintings. Mrs. Simon also received honorable mention in sculpture. — (Perry's Photo)

Two Atlantans Take Top Honors At 16th Annual Art Exhibition

Two Atlanta artists received first prizes in the 16th Annual Exhibit of Paintings, sculpture and Prints at Atlanta University. Thomas Jefferson Flanagan received the $250 John Hope Purchase Award for the best landscape in oils for "Fishing on the Quarters" and Mrs. Jewel Woodward Simon the $125 award for the best water color for "Marine Land Fantasy." Mrs. Simon also received an honorable mention for her sculptural head, "Paula-Paulena."

HIS FIRST AWARD

This was Mr. Flanagan's first award and Mrs. Simon's third. She had previously received a second prize in water color and two second prizes for sculpture.

Walter L. Wallace of Atlanta also received two honorable mentions, one in oil and one in sculpture. Other Atlanta artist whose works were accepted for exhibition are Miss Eugenia V. Dunn, Miss Dorian S. Gant, Samuel Weaver Mapp, Jr., Ralph Banks, Jr., Yvonne Parks Hunt, who received honorable mention in water color, David Robinson and Julia Andrews.

The show opens to the public in the Exhibition Room, Trevor Arnett Library on Sunday, April 7, at 4:00 P. M. and remain open through Sunday, May 5. The hours are from two to five on week days and from four to six on Sundays.

OTHER WINNERS

Other prize winners are Benjamin Britt of Philadelphia, John Wilson of Chicago, Hayward L. Oubre, Jr., of Montgomery, Ala., Jack Jordan of Langston, Okla., and Howard E. Lewis of Tallahassee, Fla Mr. Wilson received the second prize in water color and the first in prints, Mr. Jordan the second in sculpture, Mr. Oubre the first in sculpture and the second in prints and Mr. Lewis the third in prints.

Robert S. Rogers of the Atlanta Art Institute, Reginald Poland of the High Museum, and Leo Katz, artist in residence at Spelman College, were the jury of selction.

Hale Woodruff, Art Expert, To Speak At Hampton

HAMPTON, Va. — Hale Woodruff, well known painter, art expert and Professor of Art Education at New York University since 1946, will be guest-speaker on two occasions at Hampton Institute on April 25 and 26.

As guest-lecturer for the weekly All-College Assembly, Mr. Woodruff will speak on Thursday (April 25) at 7 p. m. in Ogden Hall on "The Development of Modern Art." On the following night, Mr. Woodruff will be presented in the series of "Literary Evenings" sponsored by the Huntington Memorial Library at 8:15 p. m. in it's Reference Room on "The Negro and Art. Both lectures are open to the public.

Mr. Woodruff, whose paintings will be on Exhibit, which was assembled for the fourth Annual Art Festival Conference at HI (April 11-12) was formerly Art Director of Atlanta University (1931-46). He has studied at the John Herron Art Institute in Indianapolis, the Academic Moderne and the Academic Scandinave in Paris, anl the Fogg Art Museum of Harvard University. A Rosenwald Fellow from 1943-45, Mr. Woodruff has had several One Man Shows and has also shown at the New York Worlds Fair; the Boston, Newark, San Diego, Los Angeles and St. Louis Museums, as well as the Chicago Art Institute, and the Viriginia Biennial.

A lecturer for the Association of American Colleges (1944-46), Mr. Woodruff received special commissions to do murals for Talladega College (1939), Golden State Mutual Life Insurance Company (1949) and Atlanta University (1951).

Laud Delaney For Paintings

By GLADYS P. GRAHAM

NEW YORK — (ANP) — Joseph Delaney, a native of Knoxville, Tenn., who has resided in New York Greenwich Village for over two decades, was lauded recently when he showed colored slides of his coanvasses depicting scenes around New York.

Some 10 large oils were on view in the huge auditorium. He was presented by Rev. Huntley at Broadway Congregational church, one of the largest in the East. Louis Jordan show at the Apollo along with Hortense Allen and her girls. Jackie Davis organist

While he has studied under George Bridgman, Alexander Brook, Thomas Benton and The Art Students League, his w o r k has developed a personal style.

Artist Delaney says he feels through paint what his Negro contemporaries feel through music.

Art Show At Kenwood-Ellis

The 2nd annual art show featuring the works of local artists has been announced by the Art Committee of the Kenwood-Ellis Community Center.

Paintings, water colors, prints and drawings will be exhibited in the galleries of the Center, 4608 S. Greenwood, from May 17 to May 31, 1957.

Chicago artists are invited to submit one example of their work for the no-jury show, according to Miss Irene Clark, chairman of the committee. The viewing public will be given an opportunity to vote for their favorite selection.

The show will open with a reception at 7:30 p.m., Friday, May 17.

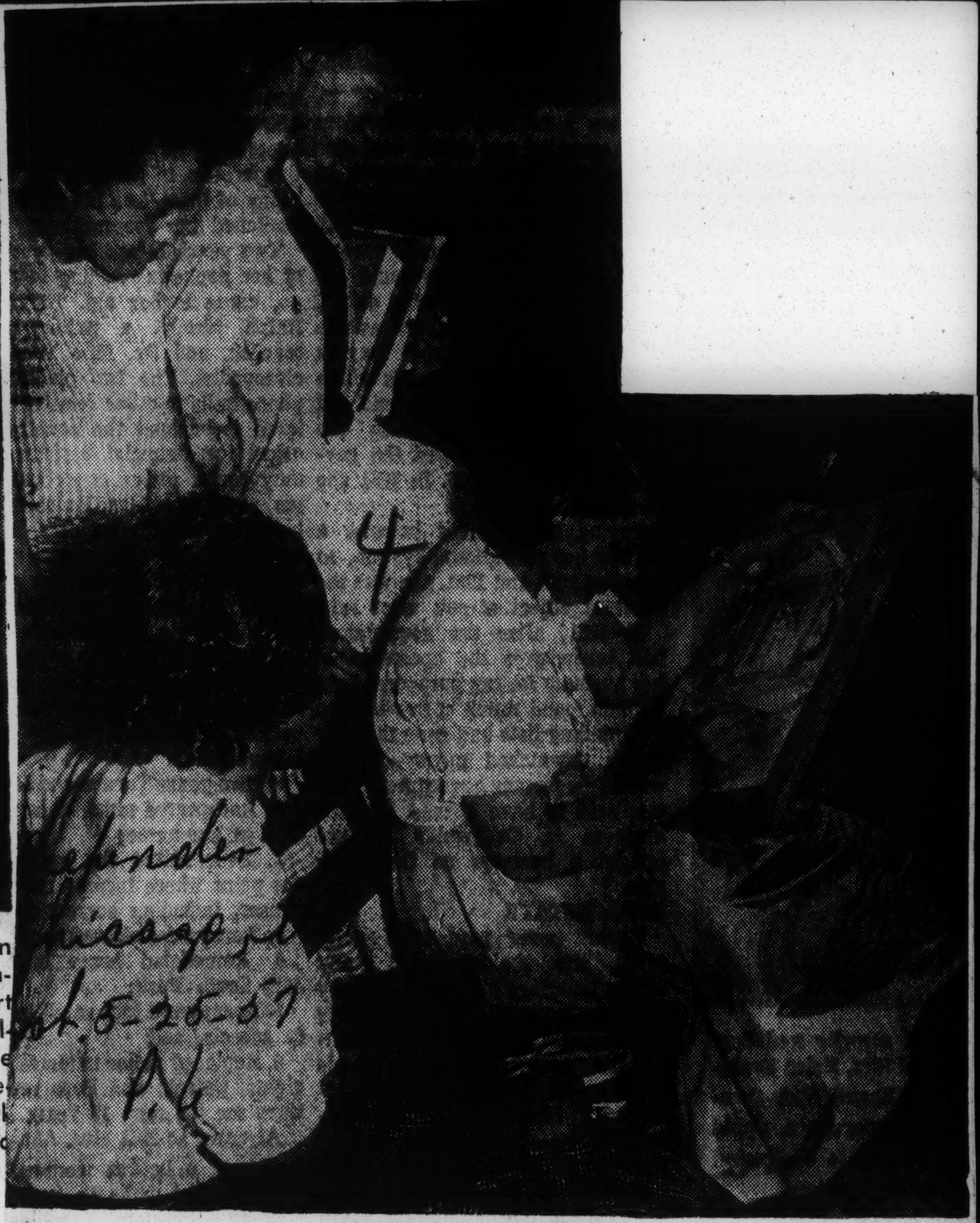
Atlanta Artist Gets Prize At A. U. Art Show

Walter Wallace, of Atlanta, received the Second Atlanta University Purchase Award in Oils at the 16th Annual Atlanta University exhibit for his figure painting awarded on the popular ballot of the more than 1000 people attending the exhibit for his gigure painting "Contemplative." The work was given "Honorable Mention" by the judges as was Mr. Wallace's other entry, a sculptured head.

Mr. Wallace is a member of the history and sociology departments at Spelman College, a graduate of Columbia College with an M. A. in sociology from Atlanta University. He has had entries accepted for exhibit, two in 1956 and two in 1955, but this is his first award. He has studied art at the High School of Music and Art and the New School, both in New York City.

Atlanta University offers $1400 in purchase awards in the annual exhibit of paintings, sculpture and prints by Negro Artists. The prizes awarded by the jury went to Benjamin Britt of Philadelphia, Thomas Jefferson Flanagan of Atlanta, and Geraldine McCullough of Maywood, Ill., in oils, to Mrs. Jewel Woodard Simon of Atlanta and John Wilson of Chicago in water colors, to Hayward Oubre of Montgomery, Alabama, and Jack Jordan of Langston, Okla., in sculpture and to John Wilson, Hayward Oubre, and Howard E. Lewis of Tallahassee, Fla in prints.

WINS HONORABLE MENTION — Viewing a water color painting which won honorable mention in the recent annual Atlanta University Art Exhibit are Mrs. Yvonne Parks Hunt of 941 Ashby Road, S. W. and her two daughters, Wanda, 5 (left) and Andrea 7. The winner (top, second from left) is called "Spring On The Square." The one beside it is also a water color by Mrs. Hunt, who is an art teacher at Thomas H. Slater elementary school and also a visiting art teacher at Spelman College. Two years ago she won honorable mention for an oil painting entered in the same art exhibit. Mrs. Hunt, a graduate of Spelman College, where she studied art education and fine arts, is currently working toward a master's degree in art at Columbia university in New York City. When she was asked how long she had been painting, she replied "all my life."



TALENTED ARTIST — Miss Joan Didier, of Jamaica, BWI, a rising sophomore at Bennett College, puts finishing touches on her painting of the familiar bell tower as three admirers take in the beauty of the scene. Beside her on bench is Miss Margirie Wilson of Clinton, while standing, left to right are Misses Agatha Ricks of Elm City and Bettie J. McCauley, of Thomasville.

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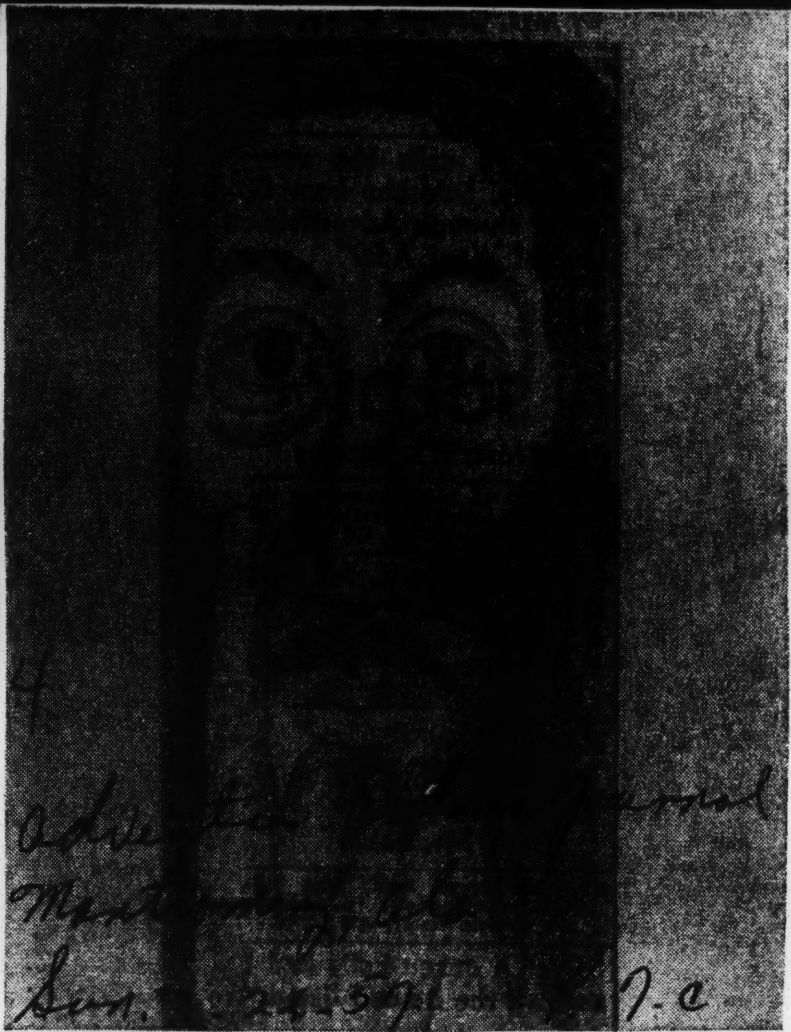
Art Winner—George Preston, left, City College, (New York) freshman, is congratulated by Prof. Albert d'Andrea, chairman of the college's art department, for winning the John H. Finley Center Purchase Award for his painting, "Children Playing: U. S. A."

BLUE RIBBONS brought prestige to seven Miami artists last week, when "firsts" were awarded by a strict jury in Miami Art League's generally all-round good-quality annual in Miami Beach Art Center. Marian Craig's "Petunias" rang the bell with judges in the Carl Campbell special flower award competition, while Sophia Frankel's bronze portrait of "Lucy Belle" was rated tops in the sculpture division in the league's own four-category listings. The exhibit will remain on view through Thursday.

The Washington Post

For Howard University Art Show

Pauletta Hill, art student at Howard University, is shown with an animal mask from Africa's Ivory Coast, one of 400 items to be exhibited starting Feb. 12 in the school's Gallery of Art. The collection to be shown is that of the late Alain L. Locke, former chairman of the university's philosophy department. The exhibit, to include masks, spears and sculptured weighing pieces, will be on display until March 15.



Bailey Has Three Pictures In Georgia Art Exhibit

Herman Bailey, well-advanced in art, submitted three entries to the Georgia exhibit the past week from Alabama State College. Above is the picture of three people attending a carnival. One sees a protectiveness unconcealed by the man for the woman, a child clinging to his mother, even at a carnival. Looking beyond the supposedly happy scene, one artist remarked that it was not a happy scene.

One of Bailey's most attractive works was "The Play," depicting a card player, a trickster, says Professor Oubre, who portrays the sophistication, the know-how in a world of realism. The shabby clothes, the carelessly smoked cigaret and the shrewd glint in his eyes are but few of the many noticeable qualities brought out by the artist in this work.

His third entry was "Tomorrow What?" It reveals two people anticipating the future in uncertain expectation.

painter of home equipment.

Art Exhibit Will Feature Five Works By Prof. Oubre

The above picture is just one of the five entries to the Atlanta Art Exhibit which were sumbitted during the past week by Prof. Hayward Oubre, chairman of the Art Department of Alabama State College. Two pencil drawings and one painting, along with two pieces of sculpture constitute his display for the Atlanta art show, in the Georgia city.

According to art experts, the picture of Christ differs from the traditional picture of a sorrowing Christ, sympathizing with his flock in a world of tribulation. This Christ is not a passive, but a stern, dynamic Christ, spiritual but convincing in a cruel world, as he raises his finger and says, "Verily I say unto you." Verticality is pronounced in the art.

"Prodigal Son" also differed from the Biblical version, in that it shows any prodigal. The painting, majestic in quality, has the likeness of three generations, a grandmother and father, a mother and father and a prodigal son. The expressions on the faces of all three generations give evidence of emotions felt by people of all ages.

"At the End of Day" is an unusual, three dimensional work, done with a drag pencil effect, and actually portraying his wife, Juanita, as she had fallen asleep over an open book upon the table. Complete exhaustion was manifest in the sleeping beauty.

Professor's Oubre's sculpture consisted of a wire sculpture, "Crown of Thorns," and a solid plaster "Eternal Woman." The wire sculpture features twentieth century aspects in metal, structually sound, but visibly pentrable. It is mounted upon a wood base. This is one of the artist's most unusual creations.

His second is the antithesis of the first. It is a solid mass of quality, done in plaster and treated with a gun metal, or patina finish. Eternal Woman is compack, three dimensional and majestic. Skill and mastery mark her every feature.

Professor Oubre has had several honorable mentions for his very fine works. In 1953, he won a cash prize for a piece of sculpture. His conscientious efforts to help his students have paid dividends this year, for this display is one of the finest yet to be sent away for showing.

Other members of the art faculty of Alabama State College are Prof. Alfred Stevenson, who submitted his composition "Lady of Prayer," a scratched pad crayon drawing; Dr. and Mrs. Isaac Hathaway; Mrs. Rose Brent.

The pictures were taken by Prof. Elisha James, over the department of photography and audio-visual aid.

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Most Highly Priced Piece of Its Kind

Rockefeller Pays $56,000 For African 'Masterpiece'

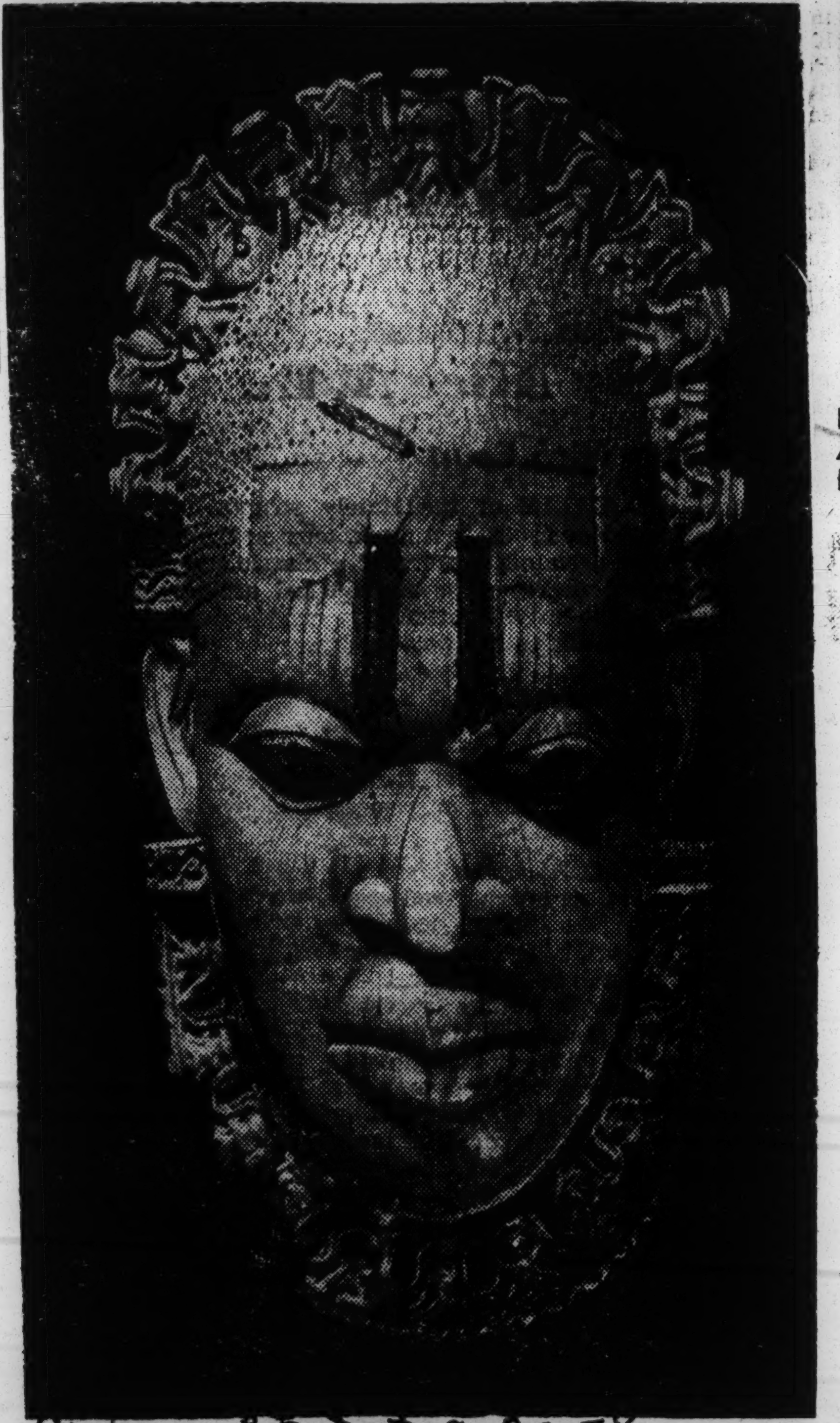
NEW YORK—A specimen of African art, the Benin Mask, became the most highly valued ethnographical piece ever put on the market after Nelson A. Rockefeller bought it for the equivalent of $56,000.

The delicately carved mask of ivory, yellowed by passage of 460 years, was placed on view in the Museum of Primitive Art. It is the symbol of royal power in the sixteenth century kingdom of Benin, where Nigeria now lies.

The mask was discovered in a chest in the royal bedchamber of Benin by Sir Ralph Moor, consul general of the Niger Coast Protectorate and civil head of a British expedition in 1897. A woman relative clearing out his possessions in 1909 sold it to a dealer in Chinese art.

This dealer consulted an expert, the late Prof. C. G. Seligman, who bought it and another mask for $120. One he turned over to the British Museum; the other he kept. His widow sold the latter to Mr. Rockefeller for 20,000 pounds.

The Benin mask was said to have been the highest priced piece on record for an example of primitive art.



Courier P.5 Sat. 9-27-58

The Benin Masterpiece

"MOTHER AND CHILD" — a black-and-white drawing by Pasadena artist Charles White, is being considered by the National Association of Colored Women for possible use as the emblem for their organization.

Artist and Art— The works of Leo Carty of Brooklyn created quite a stir among viewers of Brooklyn's first outdoor art exhibit. The show was initiated by and participated in by artists in and about Brooklyn. The borough turned out en masse to view the paintings and was astounded by the quality of most of the work. Mr. Carty is not a full-time artist. He is employed by the Department of Health.—Yearwood Photo.

61 Students Win Awards For Arts

Sixty-one junior and senior high school students in Illinois schools have won cash prizes in the 12th annual Industrial Arts Awards contest sponsored by Ford Motor Company.

Among the winners are 51 from Chicago, three from Rockford, two from Evanston and one each from Berwyn, Champaign, Glencoe, Sandwich, and Stickney.

Five Illinois winners received $100 first prizes in their competitive divisions. They are:

Jerry Plummer, 16, 1712 Parkhaven drive, Champaign, Champaign senior high school, first award for working drawings of a home in architectural drawing division;

Allan Teske, 17, 7541 Dante St., Chicago vocational high school, first award for practical "dream house" in architectural drawing division;

James King, jr., 17, 6135 Indiana, Chicago, Dunbar vocational high school, first award for architectural presentation drawing in architectural drawing division;

Thomas Elliott, 17, 457 Jackson, Glencoe, New Trier high school, first award for architectural scale model of a frame house in open division, and

Joseph T. Novak, 17, 1616 So. Oak Park ave., Berwyn, J. S. Morton high school, first award for pictorial dividing head in mechanical drawing division.

Ray Atkins, 17, of 3833 S. Parkway Dunbar Vocational, won $20 and honorable mention for architectural model in architectural drawing division.

$56,000 African mask now on display

NEW YORK — An extremely rare 16th century ivory mask from Africa, purchased for what is believed to be the highest price ever paid for an example of primitive art, is now on display at the Museum of Primitive Art.

Nelson A. Rockefeller, president of the museum, purchased the mask from Mrs. Brenda Z. Seligman, widow of the British anthropologist, Prof. C. G. Seligman, for $56,000. It was found in Nigeria in 1897.

The mask is considered to be a symbol of royal power of the 16th century kingdom of Benin where Nigeria lies currently.

Artist Stages 'One Man Show'

PHILADELPHIA—A prime milestone in the art career of Philadelphia's Humbert Howard was reached on Nov. 5, when 30 of his oil paintings went on exhibition at the famed Philadelphia Art Alliance at 251 S. 18th St., and to be displayed through to Nov. 30.

PHILADELPHIA'S HUMBERT HOWARD . . surrounded by two of his top paintings worth $3,000 and $6,000

Among Howard's collection to be shown is his "Mulatto Girls with Mynah Bird" valued at $3,000. Art Director of the Pyramid Club, Howard's works have won acclaim since 1940 when one of his paintings, "An August Afternoon," was displayed at the New York World's Fair.

While the current showing is not Howard's first appearance at the Art Alliance (1940, Self Portrait; 1956, Circus Girl with Flower). it is his first one-man show at this house, one of the top art centers in the nation.

TO WARRANT a one-man show at the alliance means that the artist's works have passed the judgment and close scrutiny of a blue-ribbon jury of nationally known experts.

Howard, born not too far from the Art Alliance in South Philadelphia, had a leaning toward architecture at one time, and attended classes at the University of Pennsylvania. A graduate of West Philadelphia High School, and Howard University, Washington, D. C., a skill in drawing remained dormant for several years.

His initial success in the World's Fair exhibition marked the beginning, though Howard, in his own words, recalled the many periods of rejection preceding his first one-man show at the Ellen Donovan Gallery in 1951.

"This show convinced me," he said, "since I had felt the rejected work of previous years the near equal of my accepted work, that no one painting makes a painter. The rejected is the core of the acclaimed."

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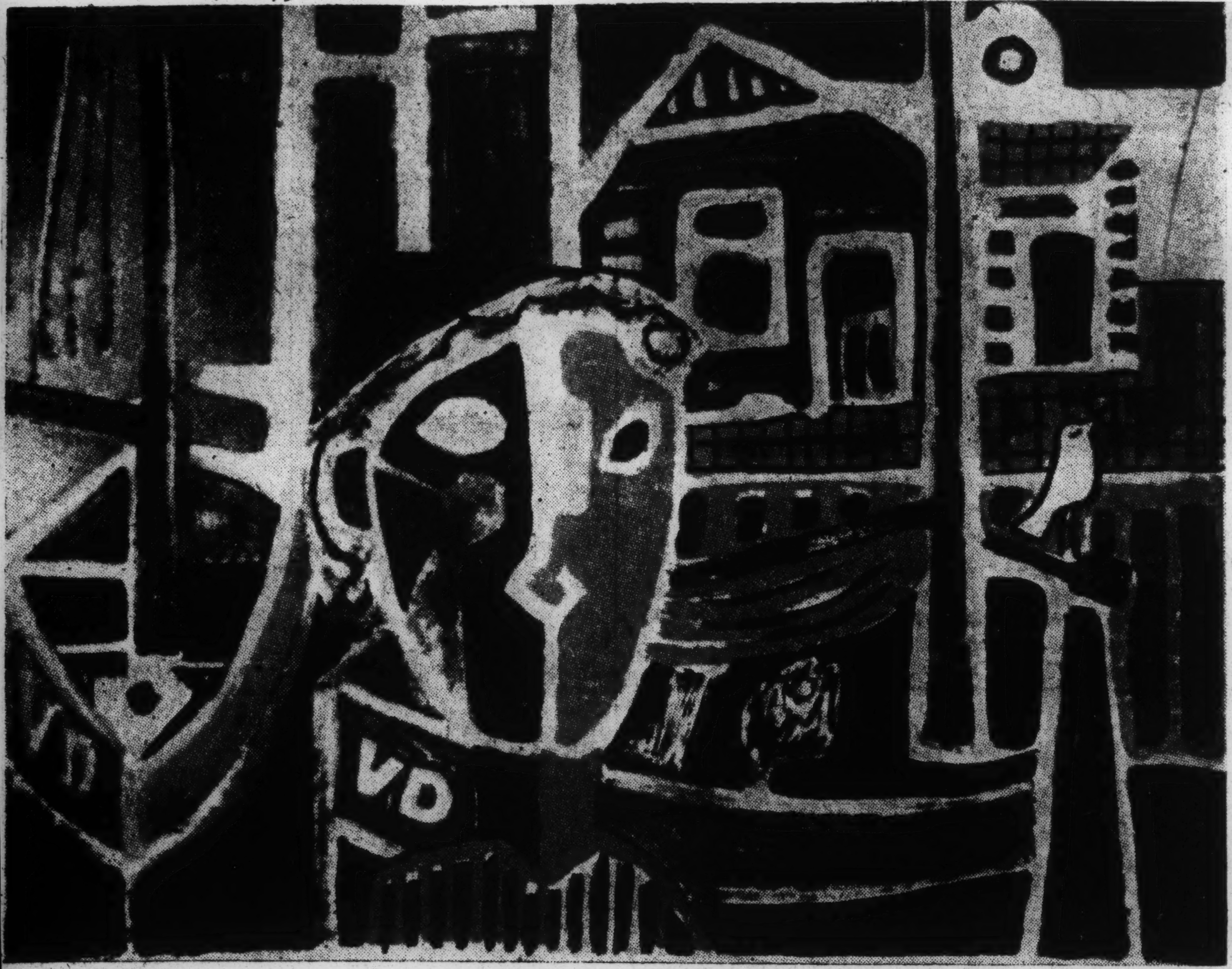


Howard University Displays Original Prints

The original print reproduced above, titled "Dutch Fishing Harbor," by P. F. Roovers, is one of 50 now on display in the Art Gallery of Howard University. The print is a color lithograph. The art being shown in the Howard exhibit was donated to the university by the International Graphic Arts Society for use as the nucleus of a print-rental service to resident students. The school is one of several eastern and midwestern universities chosen for the experiment of making high quality original prints available to students for a low rental fee. The project is sponsored by the Rockefeller Foundation. Exhibit will be open through next Wednesday.

School Paintings by Bantu Boys Put on View for City Teen-Agers

By SANKA KNOX

Children visiting the Junior Museum of the Metropolitan Museum of Art today will see art work by African teen-agers who never saw paintings, let alone a museum. The pictures on exhibition are by mission school Bantu Boys of Southern Rhodesia, about half of them from the bush.

Art is strictly a boy's work in the mission art classes; girls learn domestic science.

The collection was lent to the museum by Mrs. Harold Hochschild of Princeton, N. J., who assembled it in several trips to Africa with her husband.

Striking in their boldness of color and composition and in their imaginative content, the Bantu pictures were discovered in two Church of England mission schools at Chirodzo and Cyrene, near Salisbury, the provincial capital.

Creative Without Tradition

Art is not in the heritage of the Bantu. There were no traditional patterns to follow. Virtually the only art work practiced is superficial carving on wooden headrests and dabs of paint on primitive, coil types of pottery.

The mission school art movement was initiated by Canon Edward Paterson, Mrs. Hochschild described by as "an energetic, dedicated man." Self-expression and experimentation are the watchwords in class; there is no copying or formal instruction.

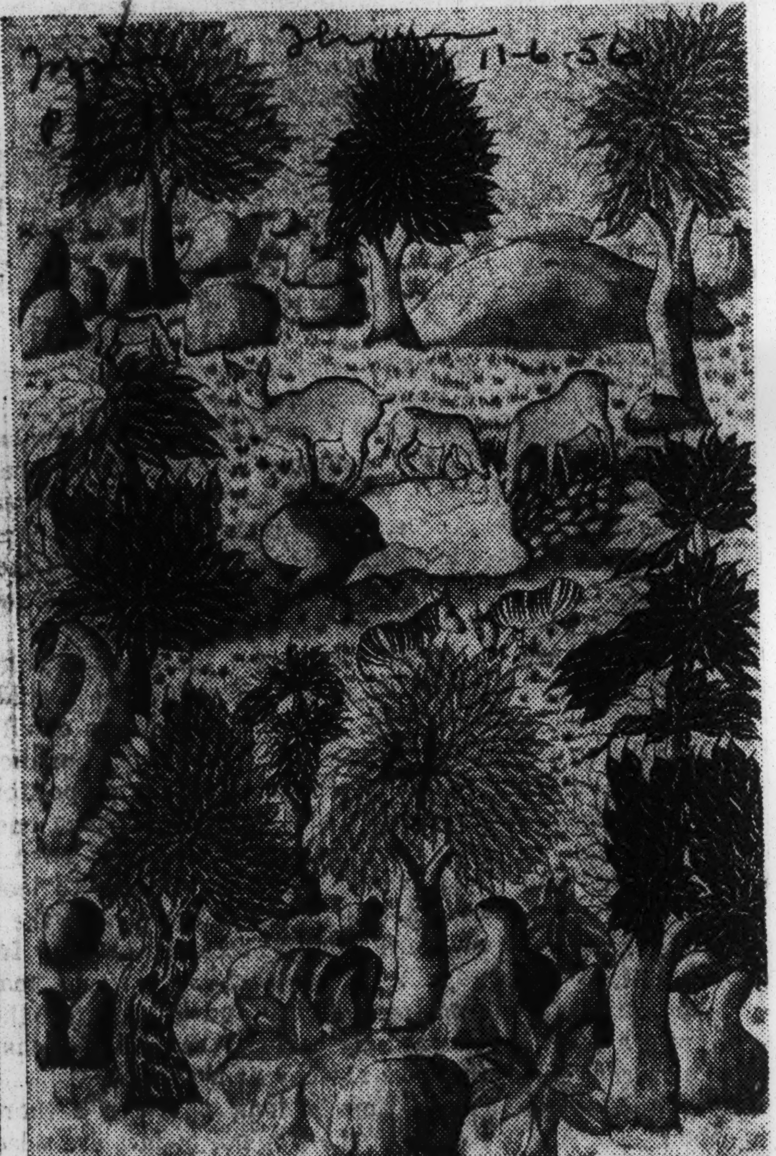
Of the work of his pupils, who are 9 to 14 years old, the Canon is reported to have said:

"It is not African art. It is not even child art. It is just art."

Some pictures are simply fanciful patterns. Others are drawn richly from everyday life or illustrate stories of a newly learned Christianity. The collection will remain at the Junior Museum throuh Dec. 21.

Metropolitan's Junior Museum Shows Art Works by African Children

St. Francis," a block print by pupil at the Cyrene lission in Southern Rhodesia, is ... ...ks now on splay at Junior Museum of Metro... of Art.



An untitled tempera by N. Chiutsix, also of the Cyrene Mission. Collection was lent by Mrs. Harold Hochschild of Princeton, N. J., who gathered paintings in Africa.

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Rene Exume one of leaders in new Haitian art center

Special To AFRO

PORT-AU-PRINCE, Haiti — Not so well known as the Art Center founded by American artist Dewitt Peters and spoken of in reverent terms in all books about Haiti, is the Foyer des Arts Plastiques, founded by a group of 40 Haitian artists who broke with the master.

In protest against the eighty-five per cent kept by the center on all their paintings sold and the concerted effort to keep them primitive, to the extent of prohibiting them even to go to the library, not to mention being deprived of any courses, they set up an association and winning no change in policy they broke with the center and set up their own foyer.

Only the leading primitive painters such as Castera Bazile and Wilson Bigaud stuck with the art center. The founders of the new artist center include Rene Exume, Diudonne Cedor, Rolan Dorcely, Neheremy Jean and Luckner Lazard.

* * *

THEY ARE still very much alive sending their paintings to various exhibits around the world, the most recent the Trinidad Festival, and sponsoring periodic exhibitions of their own artist members.

Aside from the continuous display of paintings, wood sculpture and ceramics, they offer advanced and beginners' courses, coming under the Ministry of Education and Tourism. The leading artist themselves give the courses.

With the break from the original Art Center came the break with primitive painting for most of the group.

* * *

A LEADING example is Rene Exume, secretary general of the Foyer and a productive painter who lived mostly from his paintings until he was given a clerical job in the post office by the new government.

Starting as a primitive in 1948 he evolved in his second stage to realism and classifies himself as a modern. In his own words, with which his cohorts found no quarrel, his paintings are characterized by sincerity of subject, scientific color composition and emotional profundity.

"Calabasse Crasse" reflects these various qualities. One reaction to this, the suffering on the faces of the women while the milk spilled from the gourd, was that they reflected the guts of their owners literally spilling out in the agony of suffering.

* * *

THE ARTIST'S explanation is more direct. The calabasse is a treasured item for a peasant who often finds ten cents beyond reach and is used as a utensil for carrying precious liquids including water, as well as food, often requiring long distances. Thus when the calabasse broke and the milk spilled out it was a tragic event.

Aside from six private exhibitions in Haiti with the latest in September at the Foyer, his paintings have been shown in Sao Paulo, Brazil, Spain, New York, Washington, D.C., Guatemala, Puerto Rico, Cuba, Mexico, Hamburg, Germany and Curacao.

This hard working 29-year-old artist is often obliged to burn the midnight oil to keep up with his schedule which includes ceramic work at the Department of Education and teaching design at his high priority Foyer des Arts Plastiques.

HAITIAN ART—"The Peasant Couple," by Exume, is meant to reflect the soul of a peasant discussing Haitian art. Many critics have said the anatomy of Exume's paintings are too hard, but he says the rigors of life produce just such a fiber.

FBI Agent Noisette Gives Annual Art Show

By Harry Gabbett
Staff Reporter

FBI Director J. Edgar Hoover has been granting personal interviews each working day to a steady procession of trees, shrubs and quiet mill ponds, all of them screened meticulously by his receptionist, Special Agent Sam Noisette—a landscape artist in his off hours.

In the 31 years Sam has been screening them, no gnarled oak has ever laid an unfriendly branch on the Nation's head G-Man, nor has Hoover ever had to call for help from the depths of a quiet mill pond Sam okayed.

Special Agent Noisette may well be the most special agent the FBI has. He'll be 58 years young in December but it takes no connoisseur of the arts to determine from his one-man show of paintings in the Phyllis Wheatley YWCA these days that he belies his years.

Sam's specialty is landscapes and his medium is oils. Since he has little interest in portraiture, he must improvise for his subject-matter on the steady stream of callers which flows from 9 a. m. to 5 p. m. through the narrow funnel that is Special Agent Sam Noisette into Hoover's inner sanctum. His workday over, Sam affixes the results to canvas in his studio-home at 416 U st. nw.

The show which runs through Sept. 30 in the Phyllis Wheatley lounge constitutes Sam's 25th annual failure to disguise the fact that he's mighty proud of every item on the wall. For this year's exhibit he has chosen 16 full-sized landscapes and still lifes and 10 exquisite miniatures.

Not one of the 400-odd canvases he has done. Sam explains, is the literal reproduction of any sight he ever saw.

"I would say, rather, that they are by own creations, conceived subconsciously while I work," the soft-voiced G-Man artst explained. "Every person has more in common with the inanimate things of nature than he realizes."

By Arthur Ellis, Staff Photographe

The hard hand of the law and the light touch of the artist are both evident in the person of W. Samuel Noisette, a special agent for the FBI and a painter of note. He is shown here with an oil, "Going Home," one of 16 large oils and 10 miniatures he is showing in his 25th annual art exhibit at the Phylis Wheatley YWCA, 901 Rhode Island ave. nw.

CAPTURE ART PRIZES—The winners in Howard University's recent Department of Art contest at exercises where the awards were announced. All are from the Washington, D.C. area. They are (l to r) Wayne Wilson of Fairfax, Va., excellence in ceramics; Miss Josephine Jones of Washington, excellence in ceramics; Roland Martin of Washington, excellence in design; Miss Kay Lindsay of Washington, winner of a scholarship for summer study in art at Skowhegan, Me.; and Roy Manley of Washington, excellence in graphic arts.

4 1958

Negro Artists Making Notable Contribution to Art

CHICAGO—Negro artists are making notable contributions to American art and are gaining acceptance as artists rather than as "racial artists", according to a detailed study in the April issue of Ebony.

The three, full-color pages in Ebony mark the first time that a group of Negro artists have had their work presented in full color in a magazine. The present generation of younger American artists contains more Negro painters of real talent than ever before. The pictures appearing in Ebony illustrate the diversity, the maturity, and self-expression of the painters.

The Negro's great artistic advance, technically as well as creately, says Ebony, has been remarkable. A significant fact is that out of ten prize winners in the 1957 Emily Lowe competition (one of the nation's toughest), three were Negroes.

The single star and acceptance of the Negro artist took years to achieve, but once the break-through started the atmosphere in the American art world changed and painters of color began to be classified not according to race but style, says Ebony.

Lke other artists, the Negro artist must endure neglect, misunderstanding, indifference and other abuses, but those that do endure go on creating works of art that have meaning for themselves and others

HISTORIC PAINTING of the orginal Fisk Jubilee Singers is shown to Dr. Sarvepalli Radhakrishnan, vice president of India, by Dr. Stephen J. Wright, Fisk president. Left to right, Miss Nancy Curtis of Detroit, Dr. Radhakrishnan, Dr. Wright and Dr. George N. Redd, dean of the college at Fisk.

Nehru poses for bust by sculptor

WILBERFORCE, O.— Central State College professor makes statues of Prime Minister Jawaharlal Nehru of India.

Mack M. Greene, director of the division of Physical education and recreation at Central State College who is now a Fulbright lecturer in Physical education at YMCA College, Madras, is working on granite and bronze sculptures of Prime Minister Nehru under the sponsorship of the United States Educational Foundation in India.

Prime Minister Nehru posed for Mr. Greene in New Delhi at his residence and later in Madras at the residence of the governor of Madras.

* * *

DR. OLIVE L. RIDDICK, executive secretary of USEFI, knowing about Green's background as a professional sculptor and his interest in doing the Nehru portrait, interceded in his behalf for the first sitting with Nehru.

At that sitting he made some 30 pictures of Mr. Nehru from various angles. Since the actual sculpture has begun he has had several local sponsors.

Mack Greene has made two clay model heads of Mr. Nehru. One is realistic and the other is stylized. It is his plan to do the realistic head in bronze and to do the freer expression in granite. He hopes to complete them during his stay in India. His visa expires June 30, 1958.

FULBRIGHT VIEWS WORK OF 'PUPILS'

Senator Opens Show Here of Art by Scholars His Program Aided

Senator J. William Fulbright took a look at some of his pupils' homework yesterday and liked what he saw.

Surrounded by brightly colored tapestries, ceramics, pottery, silverware and other handicraft work—all made by Fulbright scholars—the Arkansas Democrat opened the Fulbright Designers show at the Museum of Contemporary Crafts, 29 West Fifty-third Street. The show is open to the public through June 1.

It comprises a collection of the work of thirty-three young designers who studied abroad under Government scholarships provided by the Fulbright Act of 1946. Its scope ranges from photographs to marble tables and wood-and-leather furniture.

Stresses the Intangibles

The Senator, who has seen the program that he devised grow from seventy-four scholarships in 1948 to 2,600 this year, toured the show with a group of the 300 visitors present. He said he felt that the exhibit was tangible evidence of the success of the program, but he stressed even more the intangible effects of the program on an international plane. He said:

"Relations between the peoples of different nations dissipate old tribal legends and the prejudiced thinking that strangers are barbarians bent upon our destruction. How else are you going to get out of the stalemates nations find themselves in?

"I am not particularly optimistic that the human race can survive, but if anything can do it, programs like this may possibly do it. I can't think of a

Chicagoans Win Prizes Ga. Art

ATLANTA — Irene V. Clark of Chicago has been awarded the $250 John Hope Purchase Award at the 17th annual Atlanta University art exhibition for "Five Centuries Ago."

This is her second Atlanta University prize, the other having been given in 1956.

The second prize in water color was won by William S. Carter of Champaign, Ill., for "Pieta." In addition to his prize - winning work, Carter had two oils and three prints accepted for exhibit.

Honorable mention in figure painting went to Frederick D. Jones, jr., of Chicago for "Love Song." Jones has been collecting honors at the Atlanta university show since 1943 when he received the second award in water color.

Since then he has on two occasions received the award for the best figure in oil and on two for the best oil, any sugject.

Other Chicago area artists represented in the show are Sylvester Britton, Bernard Goss, Geraldine McCullough, Toussaint Perkins, David Preston Ross, jr., all in oils; Naomi Jefferson in water colors.

The show opened on March 30 and will be open through April 27.

Estimated 500 View Art Exhibit At Buist School

An estimated 500 persons viewed the student art exhibits held Friday and yesterday at Buist School auditorium by Negro high schools and elementary schools in Charleston County.

The exhibit was sponsored by Gamma Zeta Chapter, Zeta Phi Beta Sorority, Inc.

Winners are as follows:

HIGH SCHOOLS

Drawing — (Pen-Ink) 1. Theodore Polite, Yonge's Island. 2. Robert Green, Haut Gap. Drawing — (Charcoal) 1. Ann McFall, Burke; 2. Ronald Graham, Burke. Painting — (Water Color) 1. Bernard Howard, I. C. S.; 2. E. M. Simmons, I. C. S; 3 Harry Jackson, Burke.

Ceramics 1. Veronica Brown; 2. Lewis Ferguson; 3. Judy Haskell, Bonds Wilson. Drawing — (Pencil) 1. Theodore Polite, Yonge's Island; 2. Bernard Izzard, Laing; 3. E. H. Simmons, I. C. S. Drawing — (Pastels) 1. Robert Green, Haut Gap; 2. Harry Jackson, Burke; 3. Bernard Howard, I. C. S.

Painting — (Oil) 1. Harry Jackson, Burke; 2. Bernard Howard, I. C. S.; 3. Ann McFall, Burke. Handicraft 1. David Frasier, Bonds-Wilson; 2. Alfred Adams, Bonds - Wilson; 3. Robert Brisbane, Gresham Meggett.

ELEMENTARY SCHOOLS

Drawing — (Pen and Ink) 1. Willie Garland, Liberty Hill; 2. Alfred Bryant, Liberty Hill; 3. Richard McDonald, Buist. Drawing — (Crayons) 1. James McNeil, Daniel Jenkins; 2. Jimmy White, Liberty Hill; 3. Rose Ella Brown, Baptist Hill. Painting — (Water Color) 1. Reginald Russell, Simonton; 2. Frederick Brown, Rhett, 3. Stanley Chisolm, Columbus Street.

Painting — (Finger painting) 1. Rosalie James, Buist; 2. Betty Ann Clark, Buist; 3. George Lewis, Buist. Drawing — (Pencil) 1. Olivia Hill, Rhett; 2. Benjamin White, Liberty Hill; 3. Elijah Bishop, Rhett. Drawing — (Pastels) 1. Richard Manigault, Jennie Moore; 2. Yvonne Wright, Jennie Moore; 3. Yvonne Wright, Jennie Moore. Painting — (Oil) 1. Frederick Brown, Rhett; 2. Samuel Washington, Buist; 3. Doris Steed, Buist. Handicraft — 1. Puppett Theater, Baptist Hill, 8th grade. 2. Clarence Gillens, Mary Ford. 3. Roosevelt Washington, Buist.

(Staff Photo

NEGRO STUDENTS TOUR BUIST SCHOOL ART SHOW
(L-R), Alfred Bennett And Eugene Halder Of Buist School

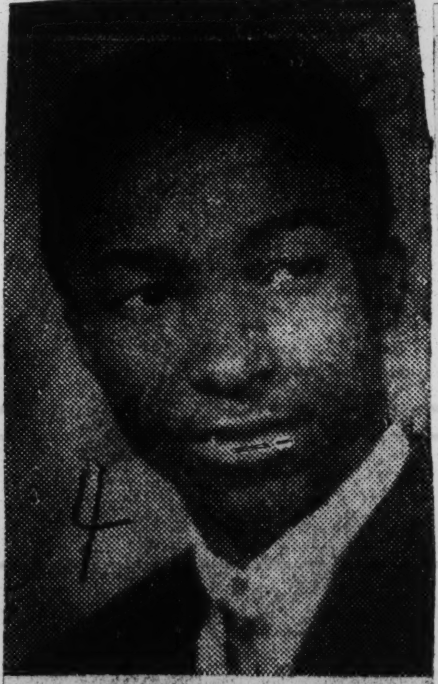
better way."

The Senator noted that the Fulbright program now included thirty-two countries. He said he hoped that there eventually would be Fulbright scholars in the Soviet Union and that Russian scholars would come here under scholarships granted to foreign students by the program.

Like a Pleased Teacher

The designers who are represented in the exhibition studied applied arts and did their craft work in Denmark, Finland, France, Germany, India, Italy, Japan and the United Kingdom. As the Senator looked at their designs with the air of a pleased teacher, he said:

"Now if we could only get someone in the automobile business here to go abroad and come up with a sensible auto design ——"



SAMUEL W. MAPP

Student Artist

To Give Art Exhibit June 1

The Butler Street YMCA will feature Samuel Weaver Mapp, student artist of Morehouse College in an art exhibition on Sunday, June 1st through Sunday June 8th. This exhibition will be featured in the right Lobby of the Main Building between the hours of 2:00 and 6:00 p. m.

Mapp was born in Philadelphia and moved to Atlanta at an early age. He graduated from Turner High School in the City. He is at present a sophomore at Morehouse College and has had several of his works exhibited in the 1957 and 1958 Atlanta Arts Festival. For the past two years his paintings have been displayed in the Atlanta University Art Exhibitions where one of his paintings received honorable mention.

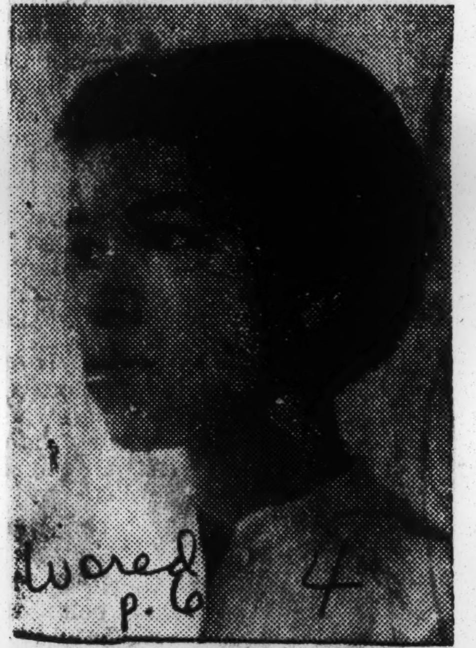
Self-taught, he has been drawing since the age of 12. He began his works in oils under the supervision and direction of Miss Dorian Gantt, Professor of Humanities, Morehouse College.

The Exhibition will feature 16 oil paintings and approximately 4 sketches. Mapp is presently making applications to attend, In September, the Chicago Institute of Art, Pratt Institute or Parsons School of Designing. Other than being a talented artist, he plays the Saxaphone and is a promising designer.

The public is cordially invited to attend this exhibition and see the works of this gifted young artist.

Sun. 5-25-58

Miss Emma Amos To Return To London For Study



MISS EMMA V. AMOS

Miss Emma V. Amos, daughter of Mr. and Mrs. Miles G. Amos, June 21st graduate of Antioch College, Yellow Springs, Ohio in Creative Arts will return for another year's study at Central School of Arts and Crafts in London, England, early in September.

She has held two exhibitions of her paintings and etchings this year, (been) exhibited at the Atlanta University Art Show and will be shown at the first Provincetown Arts Festival, Provincetown, Mass., a national open competition exhibition, from July 15th through August 17th.

ATLANTA, Ga.—(SNS)—

4 1958

Crosswell Comments:

On Self-Taught Negro Painter

By JACK CROSSWELL.

Gaunt black hands clutched the painting.

"I done this one in 1877," announced the ancient Negro painter.

"And you know something? I'm still going strong with my watercolors," added Edgar R. Williams. "You never get so old that you can't learn something new."

Williams, who lives with his bride of 59 years in an apartment at 422 South Person St., is a self-taught painter and sculptor.

A retired chef, Williams gets his biggest thrills from displaying his creative work to visitors, both Negro and white. He is frequently visited by Raleigh Police Chief Tom Davis, one of the artist's closest friends.

"I never went but eight months to school, but I taught myself to read and write. My wife and I have been all over the Eastern Seaboard. That was when I was cooking. I always took her along because I was afraid somebody would steal her if I left her behind," he said with a chuckle.

He once carved out a table "with nothing but a pocket knife" and has an unfinished pencil sketch of President Franklin D. Roosevelt.

Williams mails prayer cards to all the ministers he knows each Christmas. "I call them peace cards . . ." he explained.

His father was a free Negro who ran a train for the Confederate Army during the Civil War. "He helped build St. Paul's AME Church here, too," recalled Williams.

"My mother was a slave owned by the family of Governor Jonathan Worth," said Williams. "She encouraged me to paint and learn new things."

The 87-year-old painter earns a meager living from contributions given by visitors.

Looking at his wife, he smiled, "You know we're still in love after all these years."

Observer P.12
Sun. 1-5-58
Raleigh N.C.

Sculptor Gives African Touch to Queen's Face

Leading Critics Praise Benedict Enwonwu's Work

Courier Pittsburgh Pa.
Sat. 1-11-58 P.11

By RUDOLPH DUNBAR

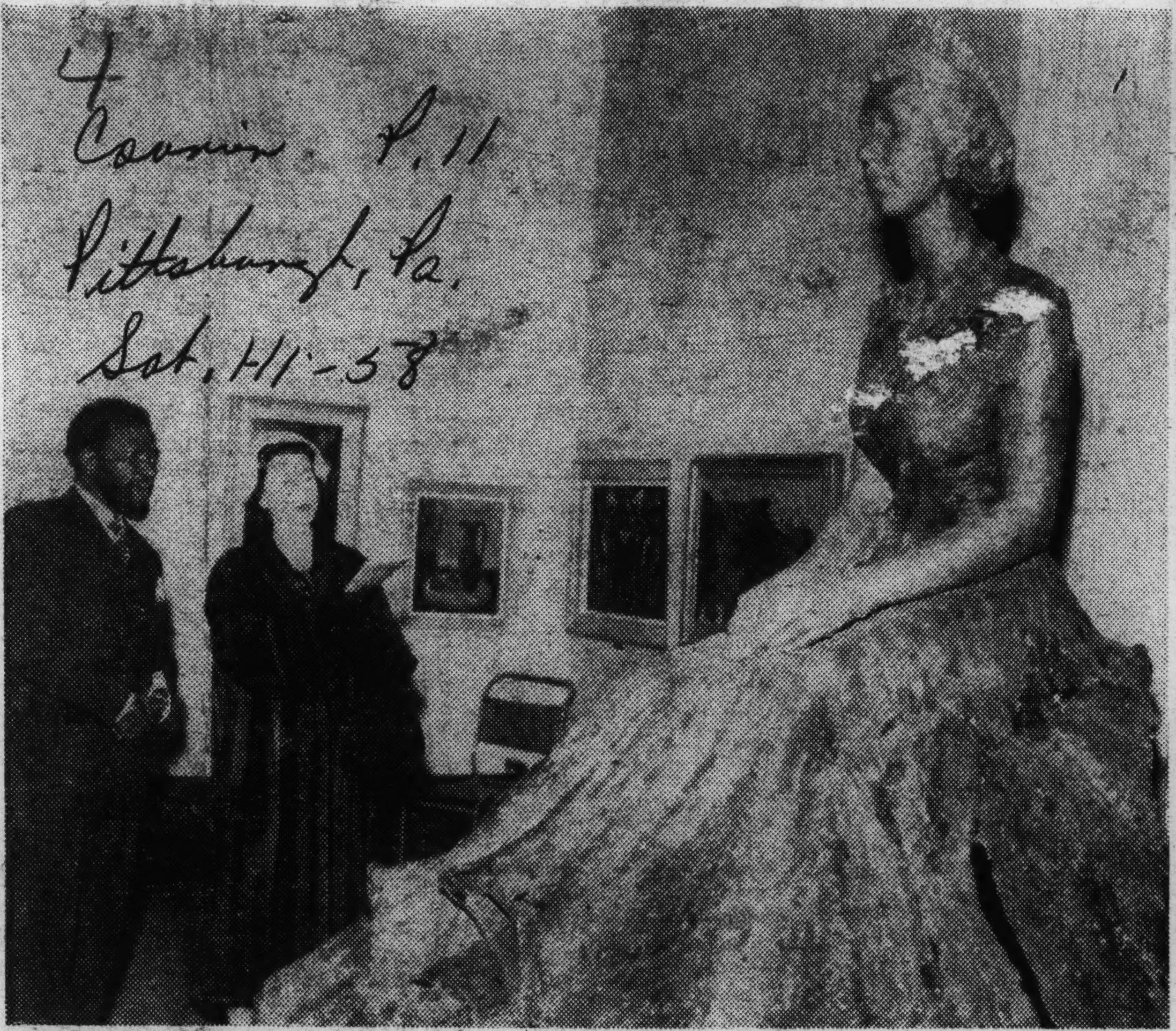
LONDON, England — Benedict Enwonwu, M.B.E., has had perhaps one of the greatest successes a sculptor can ever hope to achieve in the United Kingdom. His statue of Her Majesty Queen Elizabeth II has been considered the picture of the year. His success was the more outstanding because he is an African, and most people did not think he would have been able to meet an occasion of such paramount importance. That is the reason most of the critics said that although Mr. Enwonwu had succeeded in establishing the majesty and dignity of the Queen, her face, nevertheless, had an "African tone."

Yes, it has caused a great deal of controversy. Pierre Jeannerat, art critic of the Daily Mail, had this to say: "Likeness is there all right. But I personally feel a distinct 'Africanisation' of the features. An emphasis on the lips, a slight flattening of the nose, a certain aura of placidity in the expression betray, it seems to me, the nationality of the sculptor. All artists with a distinct personality do put much of themselves, of their own looks, their own attitude to life, in their work. And in this portrait of Elizabeth II, made by an African for Africans, I find a subtle African flavor." Another critic says: "Here is the Queen's face as an African sees it."

Mr. Enwonmu has been receiving hundreds of letters and newspaper cuttings from all parts of the United Kingdom. Here is the passage from a letter typical of the many he has been receiving: "It was a delight and joy to see the beauty of your sculpture, which lives, and it is so refreshing to find a new vigor brought to sculpture in England."

Sir Jacob Epstein, one of the world's greatest sculptors, went to a private viewing at the gallery and became so pleased with the work that he threw his arms around Mr. Enwonwu with animation and said: "I am proud of you like my own son." Sir Jacob is a personal friend of Mr. Enwonwu and often drops a word of encouragement to him.

4 Courier P.11
Pittsburgh, Pa.
Sat. 1-11-58



NIGERIAN SCULPTOR BENEDICT ENWONWU POSES WITH QUEEN AND STATUE
. . . highly praised piece of art will stand in Nigerian House of Representatives at Lagos

Negro Artists To Be Featured At A.U. Art Exhibit

ATLANTA, Georgia — March 30 through April 27 have been announced as the dates of the 17th annual Atlanta University exhibition of paintings, sculpture and prints by Negro artists. The closing date for the receipt of entry blanks and of works to be entered in the exhibit is March 8.

Purchase awards totaling $1400 will be distributed as follows in oil or tempera four prizes; in water colors, pastel or gouache two prizes in sculpture two prizes; and in prints three prizes.

The John Hope Prize for the best landscape in oil will be $250, the award for the best potrait or figure painting in oil $300, and the first award in oil for any subject $150. The second award of $100 is awarded by popular ballot of those attending the show.

The prizes in water colors are $125 and $75, in sculpture $250 and $100, and in prints $25, $15, and $10.

The prizes will be awarded and the works for exhibition chosen by a jury of selection on March 20.

Only original works are eligible for the exhibition and no artist is eligible for the same prize two years in succession.

Artists wanting further information or entry blanks should write the Art Exhibition Committee, Atlanta University, Atlanta 14, Georgia.

Nashville Tenn.
Fri. 1-24-58

WICHITA ART MUSEUM

HENRI'S SITTER, Eva Green (*left*), was one of the many children whom the childless artist doted on painting. He also called in people around his 37th Street neighborhood to act as sitters and with quick brushstrokes tried to catch "the living instant" in their expressions. Such portraits were the hit of the 1908 exhibition and one of them was sold.

By Frank Hoy, Staff Photographer

Edna Boulware, left, and Mrs. William H. Blake, art teachers in Arlington, are shown with a sculpture in clay by a 16-year-old exceptional student at a display in the School Administration Building.

Low IQ Arlington Pupils Learn Life by Art Study

Post-Times Herald p. 11-A
Washington, D.C.
Sun. 3-23-58

By Austin Kenefic
Staff Reporter

Art for life's sake is being taught to low IQ pupils in Arlington schools today.

Approximately 175 students whose IQs range from 50 to 70, are learning how to cope with the world about them through art instruction.

One art teacher, Mrs. William H. Blake, of 309 N. Greenbrier st., Arlington, says "These children are different because it's difficult for them to reason, to handle abstract terms, and of course, to read."

She adds, "They can know concrete objects, however, and that's where the art helps. They work in our classes with such solid materials as leather, metal, wood, clay and thread."

"It's our job," she says, "to take those familiar materials and to help the children build out from there: to let them give form to ideas with their hands, and to bring them as far as possible into the world of words beyond them."

They learn in more ways than one from art," she adds. "The budding sculptor wants to read more about sculpture, to know more words . . . the weaver wants to compare notes with his friend, to make relationships . . . the woodworker wants to put the table together, to learn how the pieces become a part of the whole . . ."

Mrs. Blake and Mrs. Edna Boulware, of 2123 I st., ne., art instructor for exceptional children at Hoffman-Boston Junior High School, are both exhibiting at the current display of paintings by Arlington School Art Teachers in the School Administration Building.

They agree that the low IQ pupil has the same needs and desires as the normal child.

James Watkins wins art prize

Afro-American
Baltimore, Md.

ATLANTA, Ga. — The top award in the Atlanta University's 17th annual exhibition of works by colored artists was awarded to James Watkins of Akron, Ohio, for his portrait, 'Colored Man.' This is a $300 purchase award. Mr. Watkins received an honorable mention in the same category in 1957.

Irene V. Clark of Chicago received the $250 John Hope Purchase Award for the Best Landscape for "Five Centuries Ago."

Sat 3-29-58

Cullen Lowe of Richmond, Va., a student at Florida A. and M. University, Tallahassee, was awarded the first prize for any subject in oil, $150, for "Still Life."

p. 7

The first prize in water colors also went to a college student, June Hector of Spelman College, for "Wild Flowers." William S. Carter, Champaign, Ill., artist, a former winner of the John Hope award in the Atlanta show, was given second prize for "Pieta."

* * *

IN SCULPTURE the $250 prize went to Guy L. Miller of Los Angeles for a marble head, "Character." Another head in marble, this by Gregory Ridley of Montgomery, Ala., "Woman at Prayer" received the second award of $100.

The first and third awards in the print, drawing and etching category went to two students, Barbara L. Gallon of Florida A. and M. University for a silk screen print "Abstraction" and Zenobia Hammonds of Hampton Institute for a drawing "Student Artist."

The second prize was awarded to Tommie E. Price of Tulsa, Okla., for "Lost For a Name."

4 1958

Art Contest Winner Strives for Realism

Christmas Day.

Cargie Vaughn is a 19-year-old art student with an eye for the lean and the long.

"I like an elongated effect of bodies and necks. It has rhythm with me," said Cargie as he walked around the art studio at Fairmont Heights High School.

Cargie himself is a lean young senior who won the high school award in The Washington Post's fourth annual Christmas Painting Project. He lives on Nye st. in Deanwood, Md.

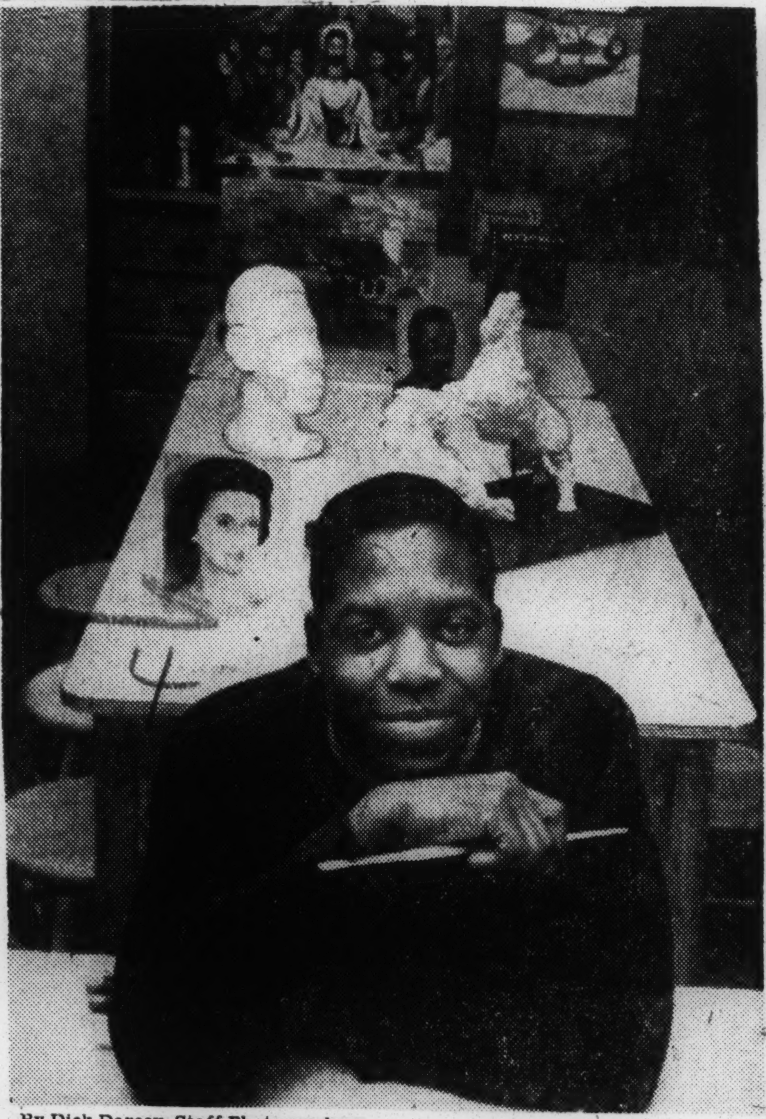
No newcomer to blue ribbons, he's won three of them at the Prince Georges County Fair over the past two years for sculpture, sketching and silk screening.

His tempera Nativity scene which won the Post award began as a classroom assignment on the theme of Christmas. Cargie took home his materials and began sketching fragments of ideas.

"A sort of feeling came across, and I started working on it. I tried to come as close to realism as I possibly could —something like a camera does, getting all things in proportion . . . I tried to show a sort of excitement and realization that a new type of child had been born.

"The Mother is sort of surprised. The Wise Men are proud."

Cargie, whose father is a laborer with a Washington wrecking company, produced a painting of sharp lines, bright colors and elongated form which became one of seven major award winners from a record contest response of nearly 400 entries.



By Dick Darcey, Staff Photographer

Cargie Vaughn, Fairmont Heights High School senior who is one of the winners in The Washington Post's Christmas Painting Project, poses with some of his works of art.

Noels Celebrate

AUBURN, Maine, Dec. 24 (AP)—An Auburn man is celebrating his 42d birthday today. His name—Ralph Noel. Christina, his wife, celebrates her 41st birthday Thursday—

In One-Man Exhibit

Artist Jennings Triumphs in Oil

By CHESTER HIGGINS

DETROIT—"Several seasons ago, a talent struggling for recognition stroked its way across the Detroit scene in blazing pastels depicting underworld lore as viewed by the artist from an uncomfortably close position in childhood."

This paragraph is the opening one of a graphic description of artist Richard Jennings contained in a brochure-invitation heralding Jennings' one-man art show at the House of Beauty on Monday, Dec. 1. The exhibit will continue through Dec. 7.

The show was sponsored by Carmen Murphy, owner of the House of Beauty, and was attended by a large number of art lovers, dilettantes, artists and merely the curious, at 111 Mack Ave.

Visitors ooh-ed and ah-ed Jennings' works, which show a marked advancement in sophistication as well as medium, over his first offerings.

■

HIS FIRST exhibits, sponsored by Mrs. Glayds M. Johnson, editor of The Detroit Courier, back in 1955, were entirely done in pastels. They created, as the brochure pointed out, widespread criticism and discussion concerning "his subject matter and technique."

An impressionist, Jennings created some weird and often, as one critic put it, "astonishingly real" portraits of "the sordid life of a concrete jungle . . . of reefers, drink, prostitutes, broken health and dreams."

But as Jennings grew in familiarity with pastels, his taste and perspective likewise grew into other subject matter and mode of expression.

TODAY, HE NOT only uses pastels but dabbles in oils. He taught himself to use both. He is also showing unmistakable signs of becoming an outstanding sculptor.

All this from a man who spent years in a sanatorium fighting for his life against the dread disease—tuberculosis. It was during the long period of convalescence that he taught himself to paint.

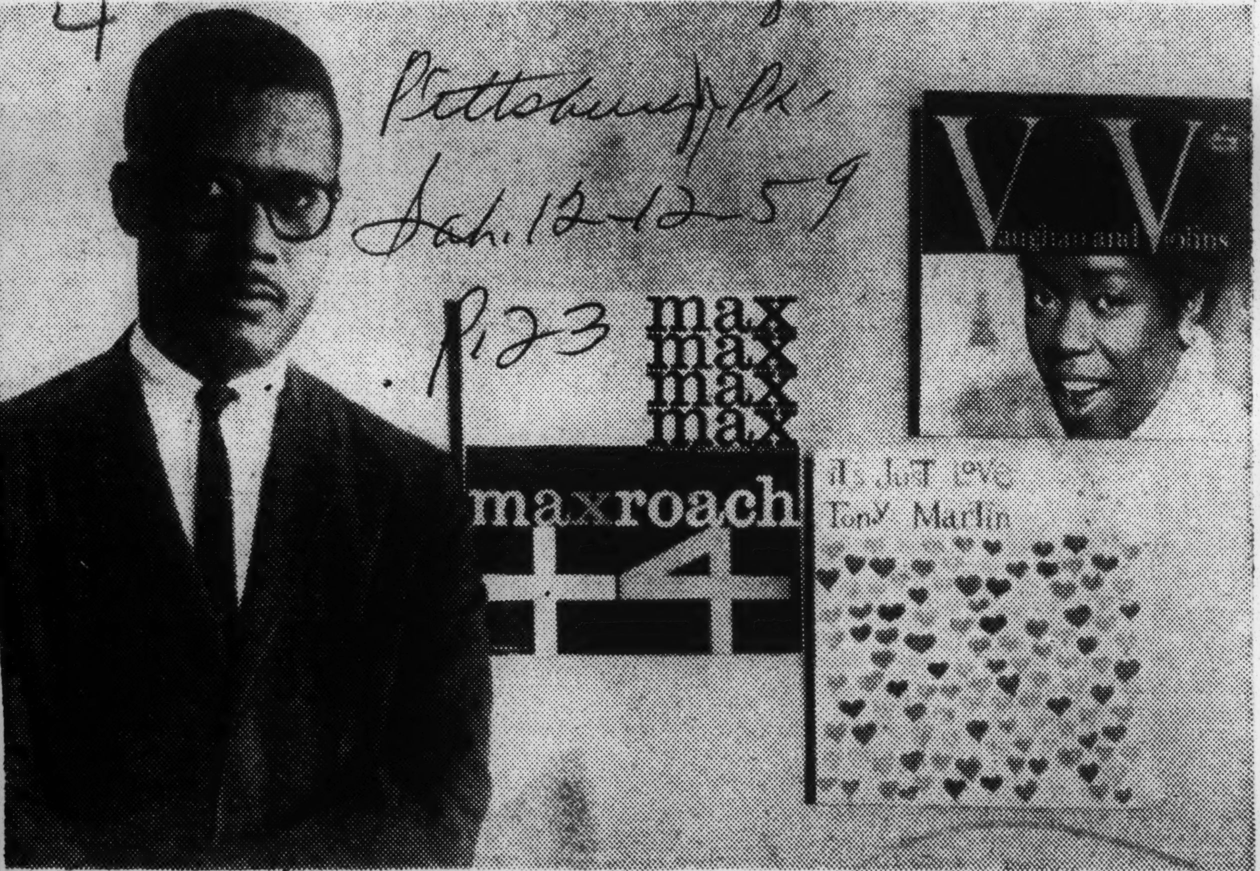
He won that fight, just as he has won the fight for recognition as one of Detroit's most unusual and talented painters.

RICHARD JENNINGS and PORTRAIT

4 1959

McBain's Album Cover in Moscow

The Pittsburgh Courier. Pittsburgh, Pa. Jan. 12-12-59 P. 23



EMMETT McBAIN AND DISPLAYS

CHICAGO—Emmett McBain, a 24-year-old advertising designer, had a Max Roach record album cover on display at the American National Exhibition in Moscow.

Under agreement between the U. S. and the U.S.S.R., these two countries exchanged exhibitions recently. The USSR held its exhibition at the New York City Coliseum, and the U. S. held its in Sokolniki Park in Moscow. The purpose: to increase understanding in the Soviet Union of the American people.

McBain has designed some 75 covers for Mercury Record Corporation for such artists as Max Roach, Sarah Vaughan, Tony Martin, the Platters, Steve Allen, Cannonball Adderley and Gerry Mulligan.

McBain, the former head of Playboy magazine's promotion art department, and designer of the famed Playboy Jazz All-Star Album, has been cited by the Artists Guild of Chicago, the Type Directors Club of New York, Billboard Magazine, Society of Typographic Arts, and won a Graphics In Packaging Award in 1958.

The Pittsburgh Courier, Pittsburgh, Pa. 12-5-59 P. 8

He's Tops—Pleased as punch to learn that his design won first place, Allen Jones, 13, of the Frank Callen Boys Club of Savannah, Ga., proudly shows his winning card to Mrs. Frank Callen, executive director of the the club. Allen's design was chosen from more than 100 entries in the Boys Clubs of America's second annual nationwide Christmas card contest by a selection committee of prominent judges.

Boy, 13, Wins Yule Card Design Contest

NEW YORK — A gay and ingenious card which will greet millions of Americans this Christmas was designed by a 13-year-old Savannah, Ga., lad.

Allen Jones, a member of the Frank Callen Boys Club in Savannah, won first place in the Boys Clubs of America's second annual nation-wide Christmas card design contest.

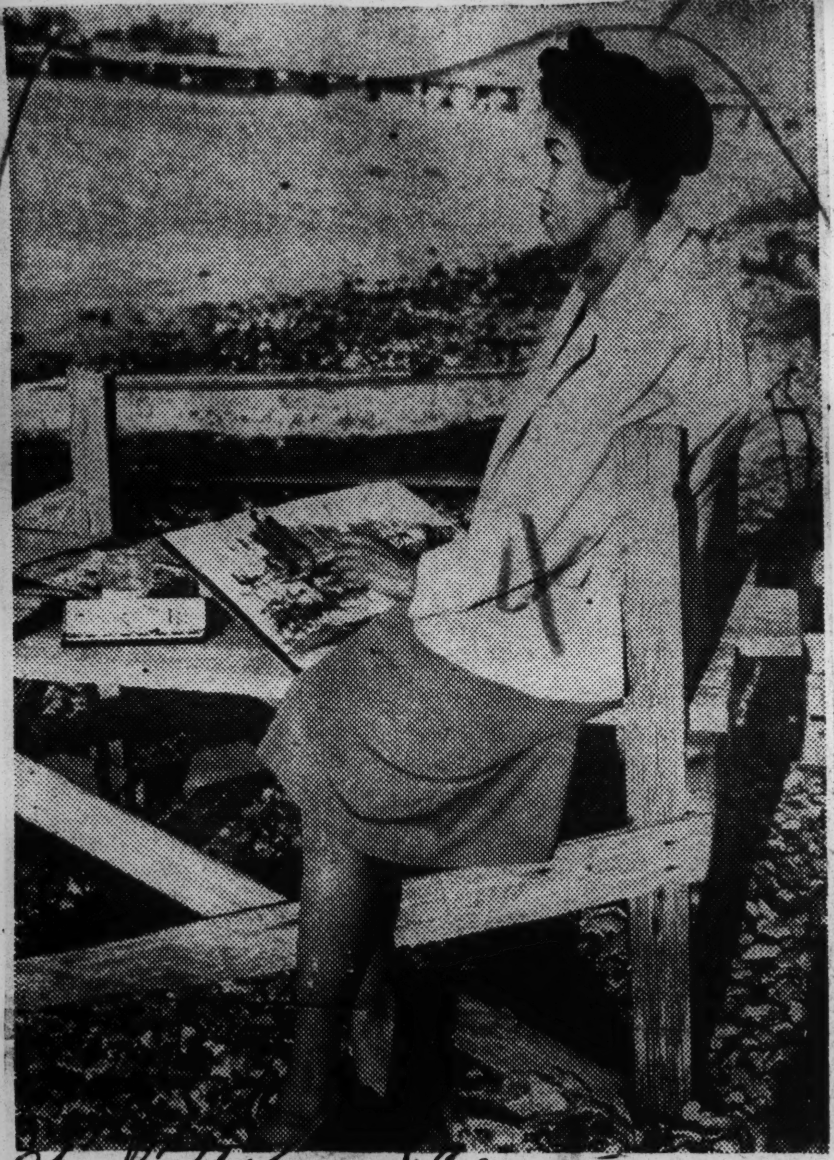
Young Jones' design, which was selected from entries sent in by more than 100 Boys Clubs, will serve as the youth groups' official Christmas card and will carry greetings to friends and associates of BCA's 533 clubs throughout the country.

THE WINNING DESIGN, full of ingenious details and executed in bright, seasonal colors, features a Boys Club member and his dog gaily delivering Christmas gifts. BCA will make a special award to the young painter commemorating his artistry and craftsmanship.

Announcement of the winning design was made by John M. Gleason, national director of the Boys Clubs of America, who stressed the part played by the nation-wide competition in BCA's fight against juvenile delinquency.

The winning cards were selected at the National Arts Club by a committee composed of Florence A. Bezrutczyk, art director of the Olivetti Co.; John Doherty, president of Doherty Associates, public relations counsel; Emanuel Lavorata, vice president, Sterlip Press, graphic arts expert, and Iris Vinton, publications director, Boys Clubs of America.

Runners-up in the Christmas card competition are Tom Medlock, 14, Linda Vista Boys Club, San Diego, Calif., second place; Allen Rossi, 15, and Donald G. McNabb, 13, Boys Club of Santa Barbara, third and fourth places, and Hallie Nesbitt, 14, McKeesport (Pa.) Boys Club, fifth place.



Artist at Work— On the waterfront, at Hampton Institute, one of her favorite painting sites, is Lorraine Bolton, Tidewater artist, putting the finishing touches on a picture in preparation for her one-man show at the Panoras Gallery, 62 West 56th St., New York City. On display Dec. 28-Jan. 9, the show will consist of 36 water colors, all painted in and around the area.

Tidewater Woman Plans One-Man N. Y. Art Show

HAMPTON, Va. — Lorraine Bolton, Tidewater artist and wife of Dowling M. Bolton, associate professor of English at Hampton Institute, will present a one man show of water colors in the Panoras Gallery, 62 West 56th St., New York City.

Opening on Dec. 28 and running through Jan. 9, 1960, the show will consist of 36 water colors all painted in and around Tidewater, Va., depicting colorful sailboats, fishermen, wharves and general seascapes to be found in this area.

Her first one man show to be held in New York, Mrs. Bolton has had her water colors shown with the traveling International Water Color Show.

She has also exhibited with the Chicago and vicinity shows, the American Water Color Society, the Studio in Newport News, Va., and at the Hampton Institute College Museum.

Mrs. Bolton received the Bachelor of Fine arts degree from the School of Art Institute of Technology, School of Design.

A teacher of art in the Summer sessions for five years at Hampton Institute, she has also taught art in the Richmond and Hampton, Va., school systems.

A showing of Mrs. Bolton's work is being planned for the Hampton Institute Museum in April.

Top Designer— Allen Jones, 13, member of the Frank Callen Boys Club of Savanah, Ga., accepts a plaque honoring him for his winning design in the Boys Clubs of America's second annual Christmas card contest. Savannah's Mayor pro-tem, Malcolm MacLean, presents the award on behalf of the youth organization in the Mayor's office as Mrs. Frank Callen, executive director of the Frank Callen Boys Club, looks on. Allen's winning design will be sent as the official Boys Clubs of America's Christmas card to millions of friends throughout the country.

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AT NEGRO ARTISTS' CONFERENCE—A group of the artists who attended the National Conference of Negro Artists in Atlanta are shown at one of the sessions. Third from left is James Parks of Jefferson City, Mo., co-chairman of the national committee. Marion Perkins, Chicago sculptor, who delivered the keynote address, is at the right. Margaret Taylor Burroughs of Chicago was chairman of the national committee. Miss Eugenia V. Dunn of Atlanta was chairman of the host committee.

V.C. Jones Student Wins National Art Certificate

Weekly New Orleans, La. P.1 Sat. 5-27-59

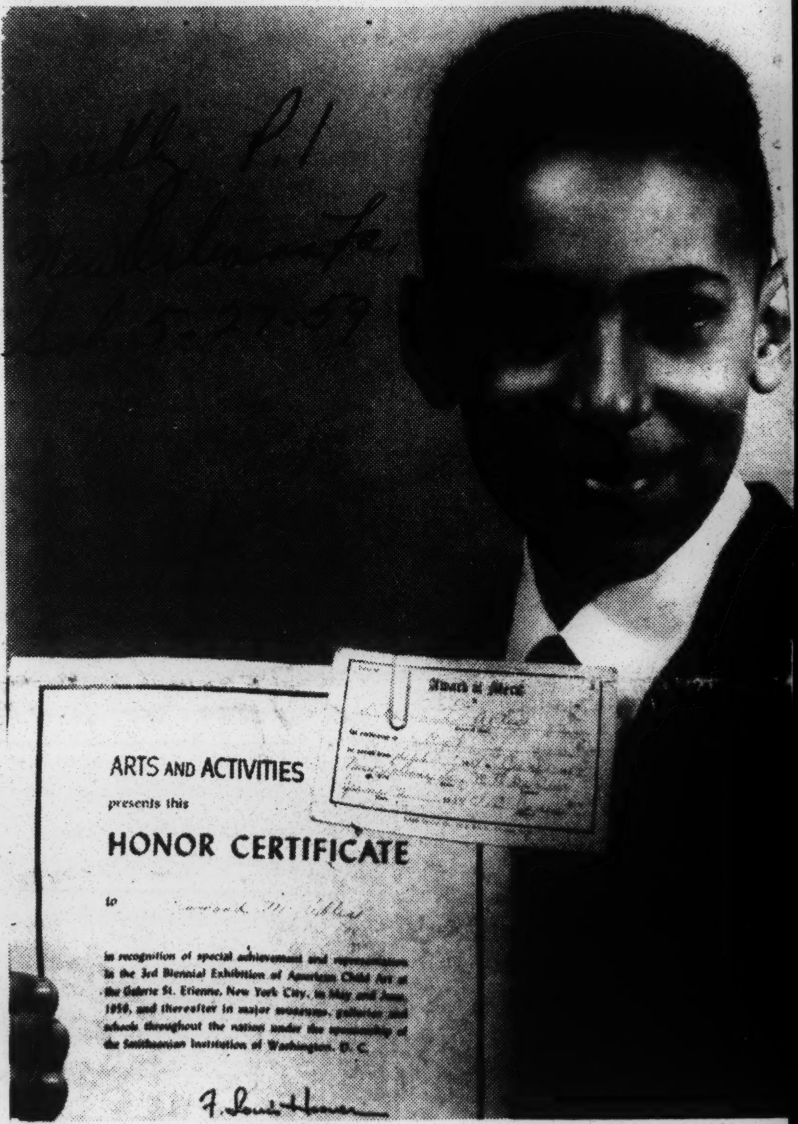
DESMOND ABLES, a 6th grade pupil at V. C. Jones Elementary School, is shown with the Honor Certificate recently presented him by Arts and Activities Magazine.

Desmond, was awarded the certificate for his drawing of The French Market which was placed in the 3rd Biennial Exhibition of American Child Art at the Galerie St. Etienne, New York City, in May and June, 1959.

His drawing was released in the June edition of Arts and Activities under the section "Our Town" which gives the children's images of their impressions in drawing of their home town.

Young Ables drawing will be exhibited in major museums galleries and schools throughout the nation along with other winners. The exhibits will be under the sponsorship of the Smithsonian Institution of Washington, D. C.

One of the greatest values of such exhibitions is that they help both parents and school administrators develop an increased interest in art education for young people. (Porter Photo)



VIEW DADDY'S PRIZE PAINTING—David C. Driskell, Talladega, Ala., with his wife and two daughters, view his "Young Pines Growing," winner of the John Hope Award for best landscape, at the opening of the Atlanta University annual exhibition of paintings, sculpture and prints. Purchase awards totaling $1,400 were won by 11 artists. The exhibition will remain open daily through April 26.

Young Atlanta Artists Win International Awards

By PAUL DELANEY

Two Atlanta teenage artists who are only freshmen in high school, have won prizes in international art competition. They are Rita Maddox, [illegible] Jones Ave. N. W., of Turner High, and Cecelia Paulette Perrin, 825 Beckwith St. S. W., of Washington High.

RITA MADDOX

They were two of the 17 American winners (only two from Georgia) in the Shankar Childrens' Art contest, sponsored by the Indian Government. Rita submitted a poem, Cecelia a painting.

"I just used to sit and write poetry in school," Rita said. "I'd show them to my teachers and they would correct them for me."

ENCOURAGING MOTHER

"I had to get after her to write the poem for the contest," beamed Rita's mother, an English teacher at Price High. "We're so proud now. We don't know how we feel."

C. PERRIN

The two — Rita and Cecelia (Knicknamed "Bump") — had been in classes together through elementary school but now attend different high schools. They teamed to do a birthday greeting for their sixth grade teacher. Cecelia did the painting and Rita wrote the words.

The teacher, Mrs. Vivian Beavers of Oglethorpe School, and Mrs. Helen Whiting, retired Atlanta educator, were responsible for the girls entering the contest.

Cecelia, a pert, bright-eyed young lady, said she submitted "a painting I did as I watched TV one night. I did three of them. I never thought one of them would win anything." She is debating whether to study art in California or attend a local school and major in art. But there's no debate about her wanting to study in Europe later.

"Presently, I am interested in doing Jamaican and Island paintings; you know, the beautiful, bright colors. I like a lot of color. I already have a title for my next painting —"Watusi."

Mr. and Mrs. Perrin were just as pleased and proud as Mr. and Mrs. Maddox. "We were so surprised," said Mrs. Perrin, a clerk at Butler Street YMCA. "We didn't think there would be anything to it. And when the announcement came, we were as thrilled as "Bump."

Mrs. Whiting and Mrs. Beavers are hoping more Atlanta and Georgia children will enter this year's competition. Mrs. Whiting says a lot of thanks should go to the Harmon Foundation of New York, who suggested that Negroes enter.

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TRADITION HAS A DAY

Academy Opens Annual —African Sculpture

By HOWARD DEVREE

FOR those who fear that traditional art is disappearing altogether the annual exhibition of the National Academy should be a reassuring event. This is particularly true of the current 134th annual, which is somewhat more conservative than its immediate predecessors. To be sure, a few semi-abstract oils and water-colors punctuate the show and eight of the twenty-five awards went to nonmembers. But the overwhelming majority of the work is quite realistic in a vein which might be designated as romatic realism; the themes are landscapes with or without figures, interiors with figures and seacoast vistas; and the sculpture section is even more conservative, about half of the entries being portrait heads.

Also strongly marked in the exhibition is a tendency toward somberness of mood even when color is fairly high. The jury of admission seems to have had a penchant for gray days, leaden skies, gentle melancholy, sad or preoccupied people, a pensive spirit even when color attains occasional exuberance. There are a number of effective portraits but nudes and even flower paintings are not conspicuous. And the presence of five palm branches over paintings by deceased artists adds soberness to the occasion.

Most of the painting is soundly traditional with the water-color section as befits the medium somewhat freer in manner. The jury has been firm in selecting work of technical ability: There are no "buckeyes" such as usually creep into the big shows, no "primitives," none of the big canvases which have become prevalent with the advent of the abstract-expressionist painting since the war, and no nonobjective painting or any of the welded metal sculpture which has come to such prominence in recent years. Much of the work is admirably decorative in character.

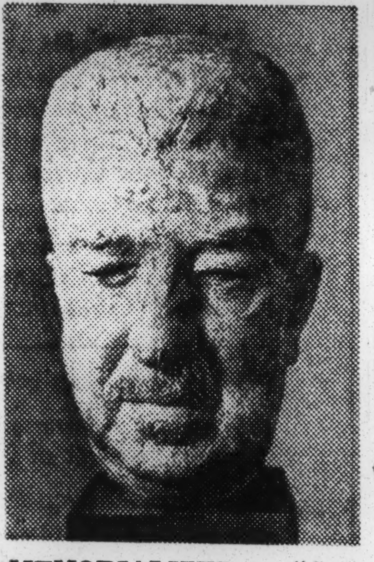
Exotic Sculpture

For something curiously stimulating and exotic, something that links up surprisingly at times with the more advanced modern movement, there is the new exhibition of wood sculpture from three African tribes at the Museum of Primitive Art. Among these newly discovered pieces of the last two centuries is a heroic size figure with arms imploringly upraised as if invoking the elements. This and the masks, other ancestor figures and miscellaneous objects come from the French Sudan and West Africa, the work of makers from the Senufo, Baga and Dogon tribes, examples connected with the ritual and social life of these peoples.

Among the items are three "Firespitter" masks derived from such animal forms as goat or hyena. One of these in its double-headed horizonal extension and with its cruel teeth and horns has an unmistakable if quite coincidental superficial likeness to pieces of modern welded metal sculpture—startlingly so. Other pieces include graceful upward-rearing serpentine forms with black and wood-tone color design. There is a striking granary door with some forty small ancestor figures in lines of six. Some of the masks are surmounted by human or animal figures. The craftsmanship throughout is remarkable.

One of the most striking is an equestrian piece, the horse's head stylized, his legs of different lengths and the body sloping backward while the rider has his right arm raised as if in a gesture of authority. It suggests in some curious inescapable fashion the aquamaniles of medieval Europe and has its own strange dignity. In another piece, a Sudanese housepost, the human figure half emerges and is half lost in the wood in a challenging subtlety of workmanship that compels admiration by whatever standards.

Religious and social upheavals in the tribes, it is stated, have helped to bring to light ritual figures and objects previously jealously guarded, and with each such discovery the range and variety of this so-called primitive work becomes more astonishing. The keen observation and craftsmanship are combined in the artifacts and humble utilitarian objects



MEMORIALIZED — "Guy Pène du Bois," plaster, by Richard Frazier, in the National Academy Annual.

such as the figure-decorated leg of a stool no less than in the more important pieces with evidence of a long line of makers behind these represented here.

City and Company

Among the recently opened one-man shows the paintings by Cecil Bell—his first show in seven years—at the Kraushaar Gallery strikes a vigorous if somewhat nostalgic note. A beach scene, a prizefight, New York streets and ferries and piers carry on in quite personal manner the tradition of Glackens and Sloan and Bellows, in characterization and in grasp of situation and in the ability to make such themes more than illustration. In Vermont landscapes there is true feeling for the light and shadow playing over a hillside, for the endless variety of rolling hill country and for seasonal and atmospheric change. This is mature unpretentious painting with its roots in the bustle of the city and the quiet of the New England countryside, a straightforward record of what the eye has beheld and the heart and mind stored.

THOUGHTS ON U. S. ART FOR MOSCOW

By ALINE B. SAARINEN

DEAR Franklin Watkins, Lloyd Goodrich, Henry Hope: Congratulations on your appointment by the U. S. I. A. to the jury to select the paintings and sculptures to be shown in the American exhibition in Moscow this summer.

What a challenging and formidable job confronts you!

Although our Government is apt to treat the visual arts as a step-child, we know with what intense interest and respect they are viewed everywhere abroad. Although there will unfortunately be no "Fine Arts Palace" in Moscow where painting, sculpture, architecture and photography could be logically and handsomely joined, it is certain that the Russian visitors, especially the young Russians, will eagerly seek them out.

Art the Ambassador

We understand some of the many problems of your task. Limited to between fifty to seventy-five paintings and about thirty pieces of sculpture and (it is rumored) sensibly planning to exhibit three works by each artist, you will have to show the vitality and originality of American art through a comparatively few masters.

Happily, there is no veto over your choice. But you will have had plenty of "quarter-backing." There will have been official suggestions and guidance from the advisory committees of the U. S. I. A. and the State Department; the shadow of Congress' esthetic dogmas will have fallen across your meetings: and you will have been subject to pressures from outside officialdom.

Forgive us—and we speak for many distinguished and responsible persons in the art world—if we interrupt your deliberations with further suggestions, but the kind of artistic face we present to Russia is a matter of concern to all of us who believe in the energy, strength and originality of American culture.

We would encourage you, for instance, to make your selection of artists *solely* on the basis of their artistic significance—their intrinsic quality—and let the percentages of "representational" and "abstract" art fall where they may. A proscribed recipe of *kinds* of art would deflect you from finding the best art. You know, what diplomats often don't know—that it is the affirmation, the fulfillment, the vitality and the expression of a personal vision that gives art its stature and significance, not its "style."

The chances are, of course, that if you choose the twenty-odd most significant artists active in America since 1917, the show will turn out to be largely "representational," so that the officials can stop being jittery.

(The names of Baziotes, Bloom, Blume, Burchfield, Davis, Dickinson, Demuth, Gorky, Gottlieb, Graves, Guston, Hartigan, Hartley, Hopper, Kuhn, Kerkam, Kline, Knaths, De Kooning, Kuniyoshi, Lawrence, Levine, Marin, Maurer, Motherwell, Pollock, Rothko, Shahn, Stamos, Tam, Tobey, Tomlin, Vicente, Weber, Wyeth, Wood; Baizerman, Calder, Cornell, Flannagan, Hague, Harkavy, Lachaise, Lipton, Nadleman, Nakian, Noguchi, De Rivera, Roszak, Smith, Stankewicz, Zorach come to mind as those from which you will choose. We would rule out, reluctantly, such significant men as Albans, Feininger, Hoffman and Lipchitz as they reached artistic maturity in Europe.)

But let us encourage you to choose only examples in which the man makes his strongest, most intense statement. We have all seen shows with a list of distinguished artists' names that, because of the selection of flaccid, watered-down examples, are dreary.

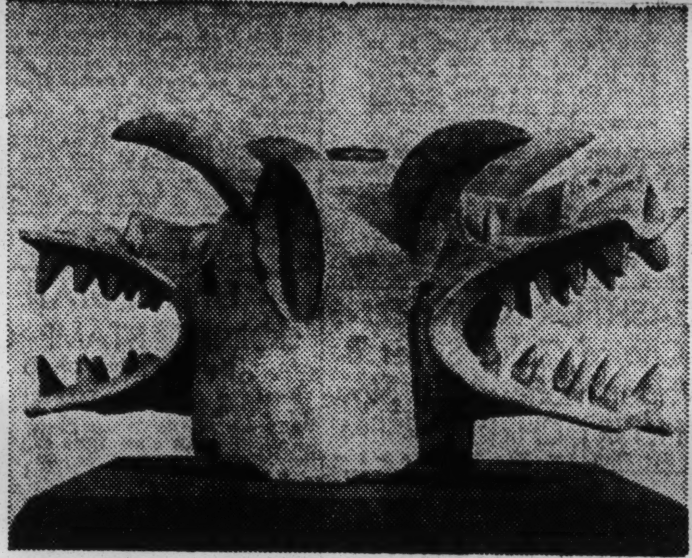
We particularly urge you to represent the few abstract expressionist painters who must inevitably be included by the huge, magnificent canvases in which the whole point of their compelling imagery is expressed. We have learned from the reaction of the young Russians to the modern art of Poland that there is eager interest in "abstract" visual communication.

And may we urge you not to waste one single square inch of precious space on any paintings which were significant before the 1917 period! Examples of Eakins, Homer, Ryder or Henri, Luks, Sloan, for instance, would not possibly "explain" American art today. They would, instead, only confuse the point which the exhibition is presumably making: that are in America *in our time,* in the time of supermarkets and chrome-decorated cars, is thriving, that freedom of creative expression has resulted in diversity, vitality, imagination and high artistic competence.

For the Record

We encourage you, too, to insist on a handsome catalogue to be printed in Russian (if you think background is necessary, it could find its place here). The comparatively piddling cost of even a huge edition of a catalogue with some colorplates along with black-and-white halftones, with artists' photographs and statements, and a lucid, lively text would infinitely justify itself. For this is a record we would leave behind to be passed from person to person. It would be permanent testimony to the fact that we are a people who are nourished not only by material comforts but also by things of the heart and mind and spirit, a people who create with both zest and seriousness.

Let us encourage you to send an exhibition which caters neither to what the Russians expect nor what we think they expect, neither to what we think they should see nor to what we are told they would like. Let us simply send the best of our time. As Thomas Paine said, "But such is the irresistible nature of truth, that all it asks and all it wants is the liberty of appearing." Let it appear.



OUT OF AFRICA—"Ancestor Head," Dogon; "Firespitter" Mask, Senufo; and detail of "Horseman," Sudan, wood sculptures in the Museum of Primitive Art's current exhibition, "Sculpture From Three African Tribes."

4 At Dunbar Win Top Spots For Their Art

Four artists at Dunbar Vocational High school, 3000 So. Parkway, were given "finalist" rating in the Central Section Art Contest, sponsored by the Scholastic Magazine. They will exhibit their work at the national finals in New York City in May.

Top winner was Luther Woodley, Dunbar senior of 4734 S. Federal, who won eight first-place gold keys in various art media. Other finalists fhose work will travel to New York are Walter Garlner, 7612 Calumet ave., who won two gold keys for sculpture; Eular Jones, 4734 Prairie was awarded his gold key for a crayon drawing. and Henry Johnson, 1640 West 16th Street awarded a gold key for his water color.

Gold keys were also awarded to Eva Meeks for dress design and Sherman Beck for a printing design and crayon drawing.

Honorable Mention for their work went to Carey Ray, Herman King, James Altrado, Armetha Campbell and Rupie Pollard.

The judging took place at Wieboldt's Department Store, Ashland and Milwaukee aves. where the exhibits were on display.

JOHN W. RHODEN, sculptor who recently toured the Soviet Union, with sisters, Lillie (left) and Myrtle during Chicago visit.

John Rhoden One Of Group Touring Russia

John W. Rhoden, brother of Chicago Defender photographer Tony Rhoden, was member of a group of U.S. artists who recently toured the Soviet Union. Included in the group besides Rhoden, a sculptor, were three painters.

The trip was taken under auspices of the cultural exchange program between the U. S. and Russia.

The group visited eight republics and visited such cities as Moscow, Kiev, Tiflis, Georgia, Armenia.

They also toured satellite countries including Poland, Yugoslavia then continued through India. Indonesia, Cambodia, the Philippines, Hong Kong and Japan.

On the tour Rhoden gave slide lectures on American sculpture.

PEN-KNIFE ARTIST AND HIS WORK.—An 84-year-old man with an eye for beauty and the skill to produce it is Harry O'Dair of Parsons, Kas., who is shown here with pictures of Singer Marion Anderson and Actress-Singer Lena Horne. Mr. O'Dair gets delight from his hobby of finding and cutting out pictures of people and things. He has letters of congratulations from many distinguished persons whose pictures he has cut out and mounted on cardboard. A former employee of the Katy railroad, but long retired, Mr. O'Dair, a member of one of the first Negro families in Kansas, displayed his work at the Kansas City Art Institute recently. His nerveless hands are able to outline every hair and the smallest detail in his 'cutout' sketches

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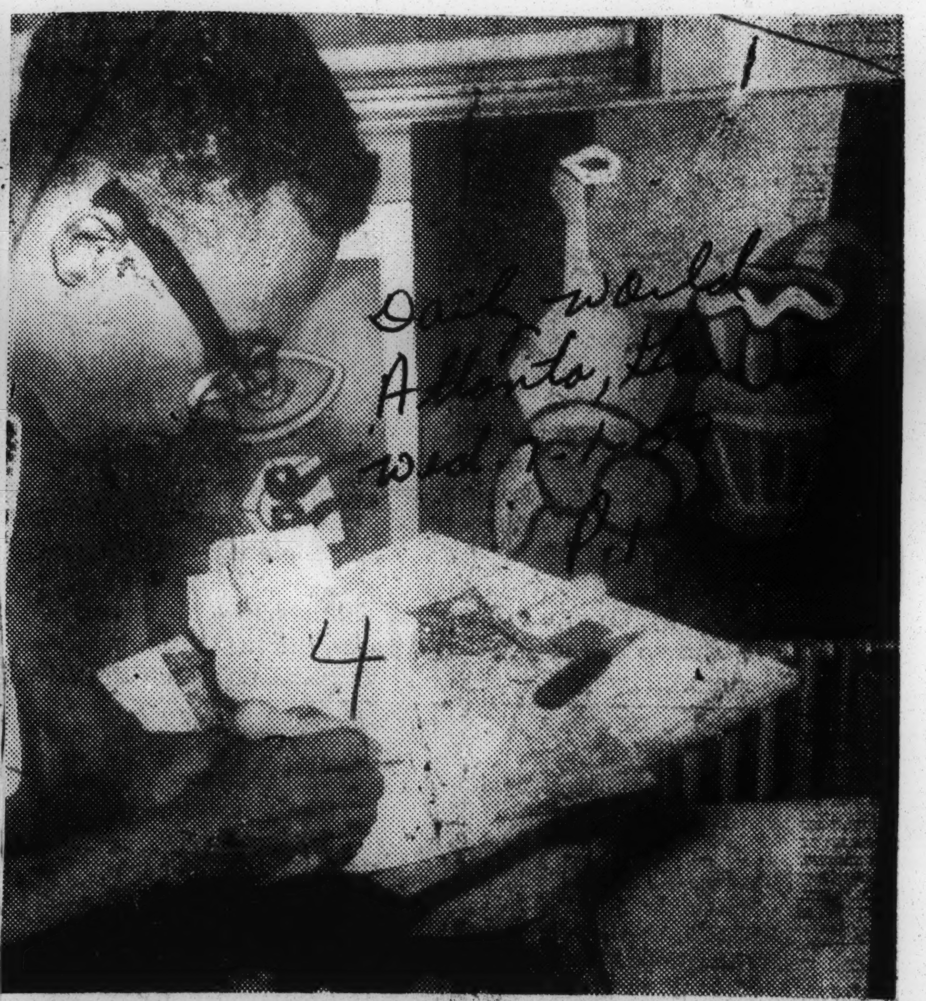
JUNE HECTOR ART SHOW AT SPELMAN COLLEGE — Miss June Hector, right, a Spelman senior art major and honor student, explains some of her original paintings and drawings to a few of the hundreds of admirers viewing her exhibition in Laura Spelman Gallery of Spelman College. This marks the first time an Atlanta college has featured the works of a graduating senior. Critics and lay viewers have termed the June Hector Art Exhibition outstanding. Miss Hector has won nationwide prizes in designing and painting. The exhibit features works in oil, tempera, water color, pen and ink, charcoal, pastel, sculpture and ceramics and will continue through Saturday, May 16.



PRIZE-WINNING ARTIST AND POET — BALTIMORE, Md. — A prize-winning artist at 24, who writes poetry with almost as much success and studies mathematics because it is an "academic stabilizer," is himself a portrait of a young man going somewhere.

Donald Grafton Gwynn, a Baltimorean and Morgan State College honor student, has already won prizes and mentions for both his painting and his poetry.

Having become involved in art seriously only since entering Morgan three years ago, Gwynn has already presented a one-man show, won an art purchase award, and recently took one of twelve prizes in the Maryland Regional Art Show at the Baltimore Museum of Art.

Museum offers to purchase 12-year-old boy's painting

Afro-American Baltimore Md. Sat 7-18-59

ATLANTA, Ga. (NNPA)—A 12-year-old Atlanta school boy has been made an offer by a major art museum for the purchase of one of his paintings which was displayed, upon invitation, at the Denver, Colo., Centennial show, "Children's Art of the U.S.A."

The painting, titled "As Seen From My Window," brought an offer from the Denver Art Museum to young Paul Perdue, son of Mr. and Mrs. Willie Perdue.

An invitation to enter children's paintings in the Centennial show came to Atlanta, and Mrs. Mattie Greenwood, art resource teacher of Area 1, selected and sent paintings of four children for exhibit.

All of the paintings sent by Mrs. Greenwood were exhibited in the show, and she was finally informed by Mrs. A. Thodorides, curator of art at the Denver Art Museum, that the institution would like to buy the picture done by Paul as a permanent part of its collection of children's art.

Paul, who will enter high school this fall, was a student at Anderson Park School under the tutelage of Mrs. Gertrude McDonald at the time his painting was done.

Prize Winner—Artist Harvey Williams points up the finer elements of his painting of chess pieces to his father, Herbert R. Williams. The artist was one of the three winners of the Ceceile Awards, and his works are currently on exhibit at the Ceceile Gallery, 62, W. 56th St., New York.

Courier Pittsburgh, Sat. 6-20-59 P. 9

12 YEARS OLD AND FAMOUS

Art Museum Wants Youth's Painting

Daily World Atlanta, Ga. Tues. 6-30-59 P. 1

PAUL PERDUE

A 12-year-old Atlanta school boy has been made an offer by a major art museum for the purchase of one of his paintings that was displayed, upon invitation, at the Denver, Colorado Centennial Show, "Children's Art of the U.S.A."

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Paul, who will enter Turner High School this fall, was a student at Anderson Park School under the tutelage of Mrs. Gertrude McDonald at the time his painting was composed.

News & Observer Raleigh, N.C. Wed. 7-1-59 P. 3

IN EXHIBIT—Pipe Smoking Man is included in an exhibition of paintings by Mary Lyde Hicks Williams that will be on view in the Hall of History, beginning Thursday.

Art Exhibit Set Thursday

News & Observer Raleigh, N.C. Wed. 7-1-59 P. 3

"Plantation Scenes from Life," a collection of paintings by the late Mary Lyde Hicks Williams of Faison, will be previewed Thursday morning at 11:30 o'clock at a coffee hour to be held in the Hall of History.

The exhibition will be open to the public, beginning Thursday afternoon.

Mrs. Williams, a well known artist who painted more than 500 portraits before stopping at the age of 85, was born in Faison in 1866 and died early in January of this year. She was the daughter of the late Capt. L. T. Hicks, CSA, and Rachel McIver Hicks and the widow of the late Marshall Williams, who was for many yeares president of the Bank of Faison.

As a young girl, Mrs. Williams attended St. Mary's Junior College, where she studied art. Later, she studied in Washington and New York.

Her many portraits include: several of Confederate generals which now hang in the Confederate Museum in Richmond; a number of North Carolina Supreme Court justices, now in the Supreme Court here; and a variety of college officials whose portraits are now owned by their respective institutions.

The collection of 26 paintings that will be shown here is interesting both historically and artistically. They are portraits and scenes of Faison Negroes painted in the late 1890's and early 1900's. Most of them depict Negroes at their daily occupations.

Included in the exhibit are: Picking strawberries; Milk Churning; Gathering Broom Straw; Catching Turpentine; Weighing Cotton; Cotton Picking; Preparing A Summer Vegetable Dinner; Ironing Scene Before a Log Fire.

Sponsors of Thursday morning's coffee hour are Mrs. David I. Fort and Mrs. Faison M. Hicks.

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Atlanta University Schedules Nat'l Meeting Of Negro Artists

Negro artists are being asked to attend a national meet at Atlanta University on Saturday and Sunday, March 28-29. All Negro artists, fine and commercial, members of college, university and school art are invited to attend the meeting, Mrs. Margaret Burroughs of Chicago, chairman and coordinator of the committee said.

The idea of the meeting originated with a group of Chicago artists who set the dates so that they would coincide with the opening of the 18th Annual Atlanta University Exhibition of Painting, Sculpture and Prints on March 29. The program will be concerned with the evaluation of the role of the Negro in art and a discussion of the contribution Negro artists can make to the 100th Anniversary of the Emancipation Proclamation.

On the original Chicago committee were Mrs. Burroughs, artists, teacher and writer, Marion Perkins, prize-winning sculptor, Bernard Goss, painter, and Robert Jones, sculptor

The committee has been enlarged to include the following sponsors. James D. Parks, co - chaiman, Miss Eugenia V. Dunn, chairman of the Host committee, President Rufus E. Clement of Atlanta University, advisor, Mrs. Helen M. Coulborn, Chairman of the Atlanta University Exhibit publicity, and

Lawrence Brice, Fred Anderson, Lawrence Jones, Delbert Lovelady, Harper T. Phillips, Joseph W. Gilliard, Oregon Hendricks, Rex Gorleigh, Frederic F. Kersey, Samella Lewis, Ernest Crichlow, Charles White, Vernon Winsolw, James Watkins, Jenelsie Holloway, Yvonne P. Hunt, William E. Johnson, Iona Jeffries, Calvin Burnett, and Vincent Saunders, Jr.

Mrs. Burroughs is asking artists or observers who are interested in attending to communicate with her at 3806 South Michigan Avenue, Chicago 53, Illinois, before March 20. After that date communications and messages of greetings should be sent to Negro Artists Meeting, Atlanta University. A registration fee of $3.00 is being charged.

Langston U. Art Teacher Named Group Director

ATLANTA, Ga. — A national group representing many colleges, universities and free-lance (commercial artists, portrait painters, sculptors, etc.) met here last week to organize an annual art conference.

One of the main objectives of the organizing was to make concrete plans for the Emancipation Proclamation Centennial (1963). Also an objective was to evaluate the role and status of the American Negro artist, as well as widening opportunities for the artist.

Members from other races were present and participated in panel discussions and gave key speeches.

Jack Jordan, of the art department of Langston university, was selected as director of the three year endeavor leading to the centennial.

oJrdan was also invited to give one-man art show at three southwestern colleges and also was requested to give a show in 1960 at the Margaret Burroughs galleries in Chicago.

Black Dispatch
Oklahoma City, Oklahoma
Fri. 4-18-59
P. 2

Two Hampton Students Win Art Awards

Journal & Guide
Norfolk, Va.
Sat. 4-4-59
P. 20

HAMPTON — Two Hampton Institute students, Miss Mildred A. Braxton, Newport News, Va., and Reuben C. Taylor, Kilmarnock, Va., have been given First Purchase Awards for their entries in the Eighteenth Annual Exhibition by Negro Artists at Atlanta university.

Miss Braxton, a senior art major, and Taylor, a senior architectural major, both won the top awards. Miss Braxton received $300 for her figure painting in oil and Taylor was the recipient of $25 for his graphic entitled "Bus Stop."

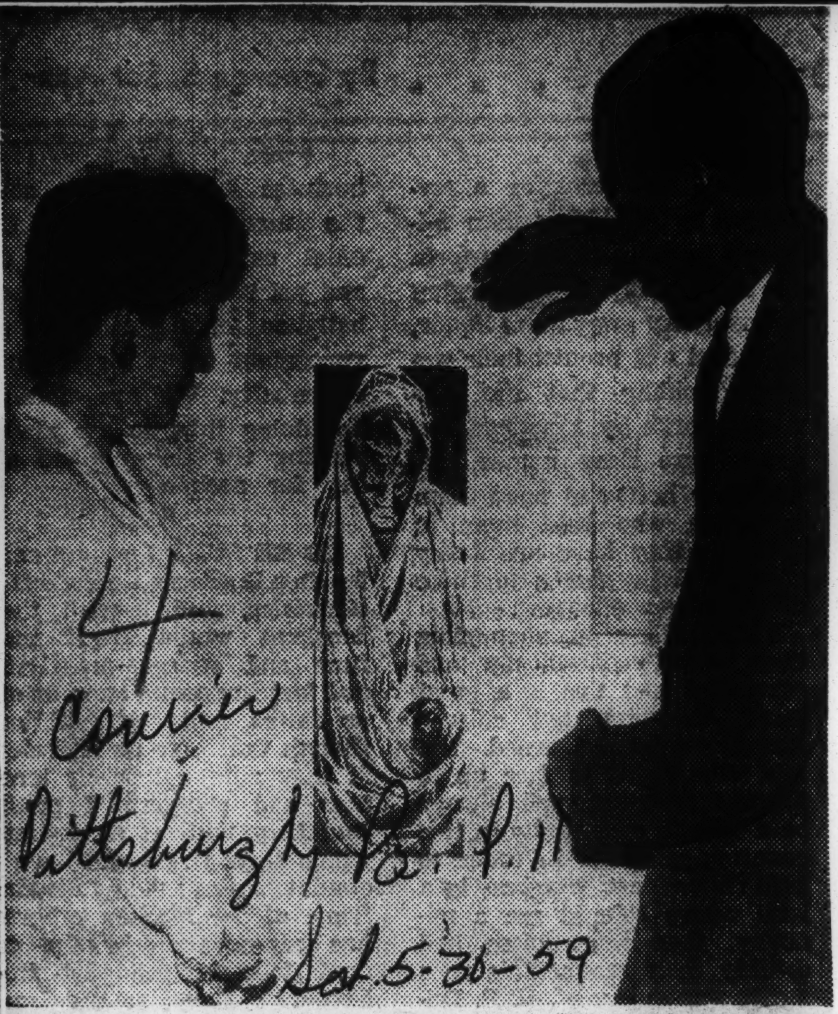
THE TWO students' works were among the 11 from the college hung in the show in the exhibition gallery, Trevor Arnett Library.

Harper T. Phillips, Hampton Institute art instructor, was a symposium speaker on "How We Can Improve the Status of the Negro Artist and Art" at the National Artists Conference which was held concurrently with the Art exhibition at Atlanta University.

HISTORIC PROFILES: Possibly comparing her own profile with those of beauties who lived 800 years ago, a visitor examines two examples of African Yoruba art displayed in Paris. Excavated at Ife, Nigeria, the busts are part of 12 art works in Terra Cotta and bronze from the Yoruba Empire which was overthrown in 1820.

African Art— J. A Rogers, noted historian, tells Mrs. Ethel Murray, right, the significance of ancient Nigerian art as Terri Malone, "Miss Africa" of 1959, takes down the order for a reproduction of an Ife head. The scene was the recently opened Tadak Enterprises, Inc., store at 30 East 125th St., specializing in imported wood carvings, leather goods, ivory, copper, brass and jewelry from Africa. Mrs. Murray, who is head of nurse training for the World Health Organization, has just returned from an assignment in the Sudan.

Courier Pittsburgh Pa.



4 Courier Pittsburgh Pa. P. 11 Sat. 5-30-59

African Art— An African artist and the wife of Boston University's President Harold C. Case makes final preparations for the opening of a one-man show in the Little Gallery of the "Castle," home of President and Mrs. Case, in Boston. Selby Mvusi of Durban, South Africa, helps Mrs. Case adjust one of the 17 paintings to be shown.

4 1959

Ernest Washington, 28, of 5438 Chestnut st., who was freed yesterday after serving part of sentence for assault, shows some of the pictures he painted in prison. Shown are Mary and Martha anointing Christ's feet, and a reproduction of the Sistine Madonna.

To Paint 100 Pictures in Hotel Suites

Detroit Artist Gets Big Commission

Richard Jennings and his classic (1956) painting of the late Charles (Yardbird) Parker.

DETROIT — Artist Richard Jennings has just received the biggest commission of his short but meteoric career, it was learned by The Courier.

Randolph V. Wallace, proprietor of the Garfield Hotel and Lounge and of the Randora Hotel, commissioned the young impressionist to paint more than 100 pictures for the hotel's suites.

Jennings, who made his first art show debut under the sponsorship of the Detroit Courier's editor, Mrs. Gladys M. Johnson, in 1956 and has his most recent one-man art show at the House of Beauty, told The Courier that, "I'm free to paint whatever I want . . I wouldn't have it any other way."

The commission is worth thousands of dollars.

He said he plans to complete the assignment by early spring if all goes well. Already he has completed several pictures, one of them a shoreline depicting the rocks and over-all scene in a startling and unusual flame-colored motif.

Courier
Pittsburgh, Pa.
Sat. 1-31-59
p. 23

Ivory Gem—The Brooklyn Museum is now in possession of this 16th century ceremonial bell made of carved ivory. The bell, called a sistrum, was originally used by the kings of Benni in West Africa during sacrificial ceremonies. It was part of the booty carted off by British troops in the Ashanti Wars of 1896-1906.

Ask Artists To Meeting In Georgia

A call has been sent out inviting all Negro artists, fine and commercial, members of college, university and school art faculties, art students and friends and appreciators of the Negro in Art to meet at Atlanta university Saturday and Sunday, March 28-29.

Main purposes of this national meeting, which was originated by a group of Chicago artists, will be to view and salute Atlanta university on occasion of its 18th annual show of the works of Negro artists and to evaluate the role of the Negro in art in America today and what part he can play in making the 100th Anniversary of the Emancipation Proclamation an outstanding occasion artwise.

The original committee of Chicago artists includes Margaret Burroughs artist, teacher and writer who is serving as chairman and coordinator; Marion Perkins, prize winning sculptor; Bernard Goss, painter; Robert Jones, sculptor.

Others whose names are added to the call as sponsors include: James D. Parks, co-chairman; Eugenia Dunn, host committee; Dr. Rufus E. Clement, president of Atlanta university, advisor; and Helen Coulbourn, publicity. Lawrence Brice, Fred Anderson, Lawrence Jones, Delbert Lovelady, Harper T. Phillips, Joseph W. Gilliard, Oregon Hendricks, Rex Gorleigh, Fredderic F. Kersey, Samella Lewis, Ernest Crichlow, Charles White, Vernon Winslow, James Watkins, Jennelsie Holloway, Yvonne P. Hunt, William E. Johnston, Iona Jeffries, Calvin Burnett, and Vincent Saunders, jr.

Urge tan artists to attend confab

ATLANTA, Ga. — Colored artists are being asked to attend a national meeting at Atlanta University on Saturday and Sunday, March 28 and 29.

All colored artists, fine and commercial, members of college, university and school art faculties, art students and those interested in the role of colored people in art are invited to attend the meeting, Mrs. Margaret Burroughs of Chicago, chairman and coordinator of the committee, said.

The date will coincide with the opening of the 18th Annual Atlanta University Exhibition of Paintings, Sculpture and Paints on March 29.

On the original Chicago committee were Mrs. Burroughs, artist, teacher and writer; Marion Perkins, prize - winning sculptor; Bernard Goss, painter, and Robert Jones, sculptor.

The committee has been enlarged to include the following sponsors:

James D. Parks, co-chairman; Miss Eugenia V. Dunn, chairman of the host committee; President Rufus E. Clement of Atlanta University, advisor; Mrs. Helen M. Coulborn, chairman of the Atlanta University Exhibit, publicity;

Also Lawrence Brice, Fred Anderson, Lawrence Jones, Delbert Lovelady, Harper T. Phillips, Joseph W. Gilliard, Oregon Hendricks, Rex Gorleigh, Frederic F. Kersey, Samella Lewis, Ernest Crichlow, Charles White, Vernon Winslow, James Watkins, Jenelsie Holloway, Yvonne P. Hunt, William E. Johnston, Iona Jeffries, Calvin Burnett and Vincent Saunders Jr.

Three women display art at Lincoln

JEFFERSON CITY, Mo. — An art exhibit featuring the works of Nell Choate Jones, Emily Vivian Goldman and Isabella Banks Markell are currently on display in Page Library at Lincoln University through the courtesy of the Studio Art Guild of West Redding, Conn.

The exhibit is open to the public during regular library hours until Feb. 21. The prices of the various works being displayed range from $5 to $200.

* * *

NELL JONES is a product of the Adelphi Academy, a member of the National Association of Women Artists, the Pen and Brush Club, the Southern States Art League, the Boston Art Club, and the Brooklyn Society of Art. Her works have been exhibited in many places, including Massillon Museum of Art, the University of Colorado, the Berkshire Museum of Art, Dartmouth College, the University of Oklahoma, the Nelson Gallery of Art, Toronto, Canada, Brussels and Antwerp, and the Brooklyn Society of Art.

* * *

EMILY GOLDMAN had always been deeply interested in art and had experimented with different media over the years. In the last few years, her explorations crystallized in the creative flow of concept and line, movement and color, expressed with a surety of touch, and a unique flair for organization, so beautifully demonstrated in the pictures in this exhibit.

For these creative impressions, her point of departure was the panoramic symphony glimpsed from her Connecticut hilltop and the natural forms roundabout in field and wood. At times they are expressed with a sweep of power, tinged with emotion; at times with the exquisite delicacy akin to the Chinese, but always with a lovely sense of design and balance.

* * *

ISABELLA B. MARKELL, a native of Wisconsin, studied at the Maryland Institute, the Pennsylvania Academy of Fine Arts, and the Ecole des Beaux-Arts in Paris.

Her works may be found in the New York Historical Society; the Museum of the City of New York; the Metropolitan Museum of Art; the New York Public Library, and in many homes her portraits of prominent persons may be found.

She has exhibited in many cities including the following: Newark Museum of Art; Northwest Press Museum; the Philadelphia Press Club; the Boston Museum of Art; the High Museum of Art; the Royal Society of Paintings and Etchings London; the Tulsa Art Center; and the New Jersey Society of Painters and Sculptors.

4 1959

Dr O' Hara Lanier

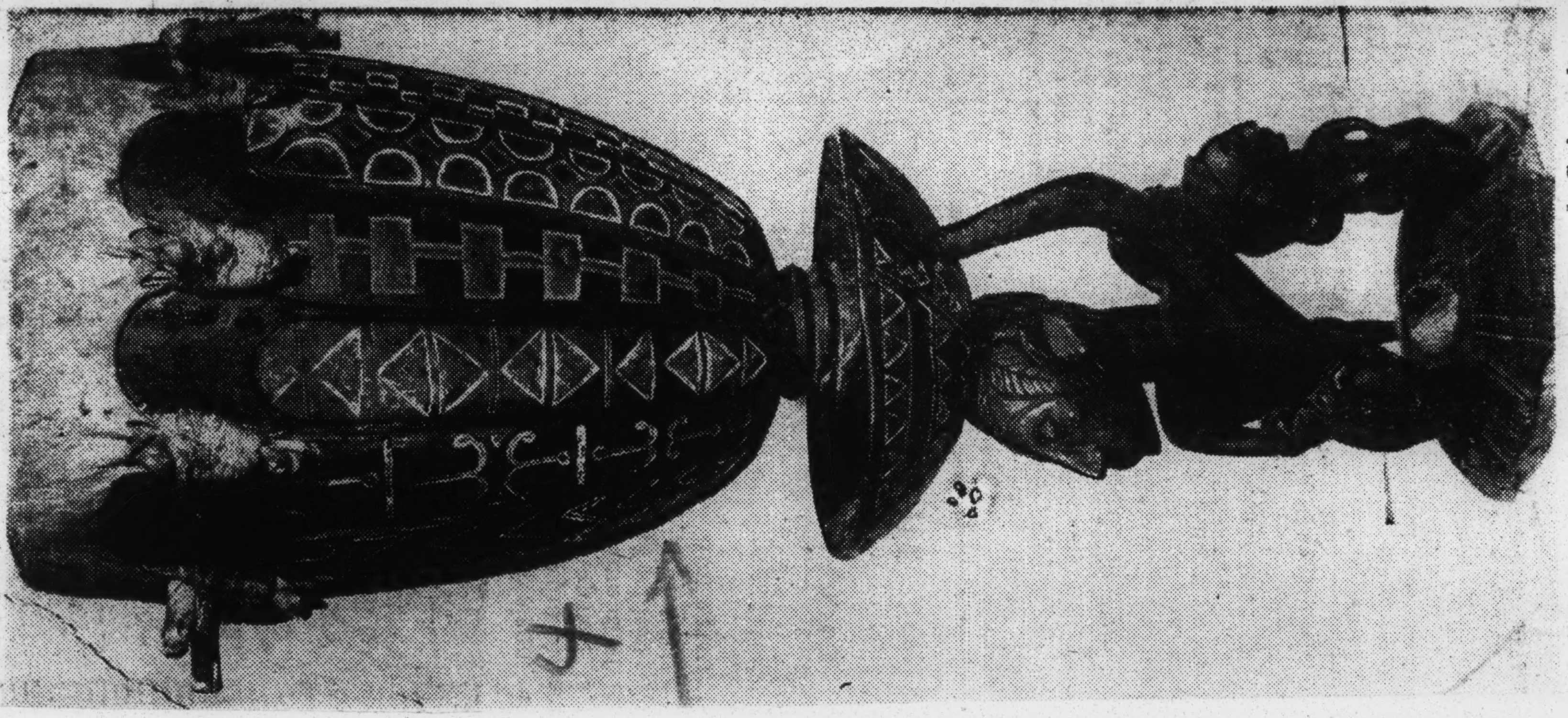
Helpful In Securing Rare Finds For Houston Art Exhibit

HOUSTON— Some 11 rare pieces of African Sculpture in the primitive arts exhibition, "Totem Not Taboo," opening at Cullinan Hall, Museum of Fine Arts of Houston ton, and staged by the Contemporary Arts Association, have been graciously loaned to the show by the Oni of Ife, Nigeria, chieftain, Sir Adesoji Aderemi.

His Highness agreed to the loan of the Nigerian national treasure after much cablegrammed negotiations between John de Menil, Houston collector, Dr O'Hara Lanier of the Phelps-Strokes Foundation in New York, Robert Goldwater of the Primitive Art Museum in New York and Bernard Fagg, director of the department of antiques in Nigeria. Dr Lanier was most helpful in securing these rare finds for the Houston show.

Actually unearthed in 1957 by a workman, digging at random in a mound, the sculptures, which date back 600 to 700 centuries, are deemed rare examples of primitive work. In collaboration with the Oni of Ife's wishes, the sculptures have been shown at the University of California at Berkeley, before being specially flown to Houston for the C A A show.

BAJA DRUM



A Baja tribal drum from French Guinea, loaned to the primitive are exhibition in Cullinan Hall, February 26, through March 29.

Prize Winners For A.U. Art Show Announced

David C. Driskell, professor of art at Talladega College, Alabama, has been awarded the John Hope prize for the best landscape in the 18th Atlanta University Annual Exhibition of Painting, Sculpture and Prints by Negro Artists which will open to the public on March 29. In addition to this $250 purchase award for "Young Pines Growing," Mr. Driskell received honorable mention in oils (any subject) for "Red and Blue Still Life." Although this is the first time he has entered the Atlanta show, Mr. Driskell has held a one-man show at the Barnett Aden Gallery in Washington and at Talledega College, and has exhibited at the Smithsonian Institute and the DuPont Gallery in Washington. He is a Howard University graduate.

Honorable mention in landscape went to John Arterbery, associate professor of art at Florida A. and M. University, for "Unsung Hero." Mr. Arterbery, who last exhibited with Atlanta University when he was a student at Langston University in 1947 and 1948, also received second prize in the prints category for an etching, "Of the Soil."

A student at Hampton Institute, Mildred Braxton from Newport News, Virginia, was awarded the $300 prize for best figure for "Figure I." Honorable mention went to Allen G. Junior, scientific illustrator at the Veterans Hospital, Tuskegee, Alabama, for "Josh."

James Conroy Yeargans of New York took the first award, any subject, in oils for his abstract "Quest of Blue." Mr. Yeargans is a regular exhibitor at the Atlanta show, where his "Vatusi Dance" received this same prize in 1955.

William E. Artis received his sixth Atlanta University award, the fifth in sculpture, for his powerful stone "Head of a Young Lady." Now at Nebraska State Teachers College in Chadron, Mr. Artis took first prize in sculpture in 1944, 1947, and 1951 and second in 1952.

Second prize in sculpture went to Alfred Stevenson of Alabama State College, Montgomery, for "Head of a Mother" in wood.

Honorable mention in sculpture was given another Alabama State student, William James Anderson, III.

"Discards" by Vivian Williams, an art teacher of Coshocton, Ohio, received the first award in water colors with Miss Leedell Moorehead, art instructor at Florida A. and M. University getting second prize for "Night of Solitude." Yvonne Parks Hunt of Atlanta and Cleo Martin of Baton Rouge, La., received honorable mention in this category.

First prize in the prints and drawing category went to Hubert C. Taylor, a Hampton Institute student, for a drawing "Bus Stop," second to Mr. Arterbery, and third to Anna E. Costley, a student at Maryland State College for an etching "Mother and Child." Leroy Weaver, teacher of art education at Prairie View, and a previous winner in this exhibit, got honorable mention for an etching "Journey."

In addition to selecting the prize winners, the jury, composed of Lamar Dodd, art department, University of Georgia, Ferdinand Warren, art department, Agnes Scott College, and George Beattie, Atlanta artist, selected from the 490 pieces approximately 125 works for exhibit. The show will open on March 29 and continue through April 25.

Art Show Will Exhibit Works Of Bama State

One of the largest collections of art ever to be shown in one exhibit from Alabama State College was shipped to Atlanta during the past week for the 18th Annual Negro Art Exhibit.

A total of 56 pieces of sculpture, paintings and drawings were submitted by Hayward Oubre, chairman of the art department of the college, for the Atlanta art exhibit. All the creations represent the work of teachers and students of the college and from Carver High School.

The sculpture is done in wire, plaster of paris, and mahogany and cedar wood. The paintings and drawings are in oil, pencil, pen, water color, tempera, scratchboard and charcoal.

Several persons whose works are being shown have been recipents of awards in past shows. Archie Taylor, a former student, won second place in 1955, with a water color painting and honorable mention in 1956. John Feagin, now an art instructor of Carver High School, received honorable mention in 1957. Floyd Coleman, who submitted nine entries this year, received honorable mention in 1958 with water color prints. Herman Bailey, student at the University of Southern California has been contributor to the Atlanta show.

Among faculty members who have submitted art works are Alfred Stevenson who has several contributions this year; Gregory Ridley, currently teaching at Grambling College, Louisiana, and Oubre.

Oubre set a record in 1957 when he won a first prize in sculpture and second in pencil drawing. He had won previous placements and honorable mentions.

The art collection includes the work of 16 students under the supervision of Oubre and Stevenson.

Members of the group and contributions are: Carl Abner, charcoal; Lennard Banks, water color painting and one piece of sculpture of cedar wood; Alfred Bell, four paintings; Arthur Britt, six entries in water color, pencil and pen and ink; Walter Bush, five paintings in water color, pen and ink; Floyd Coleman, nine entries of water color, pencil and oil paintings; Willie Ford, three entries of paintings in ink and water color and one piece of sculpture; James Hall, one oil painting; Walker Hayes, a pen and ink drawing; Albert Lee, two scratchboard entries; Eugene Morgan, two paintings in tempera; Elmore Taylor, one painting; J. Warren, one painting; Marzette Watts, one painting, and Herbert Wilson, one sculpture work in mahogany.

For the first time a local high school was permitted to submit entries. Feagin, submitted an oil painting of himself and one plaster of paris sculpture work. Three of his students submitted creditable pieces of sculpture in African and primitive characteristics and designs. These students are Annie Rudolph, Bettye Averhart and Donald Arrington, all seniors.

Stevenson submitted two pieces of sculpture, both done in wood of mahogany and cedar and two works in oil. Oubre submitted one piece of wire sculpture and two paintings.

4 1960

Sport Is Theme of Sculpture Exhibition at Yale

The N.Y. Times

Brown, a Former Fighter, Keeps Works in Motion

New York, N.Y.

Joseph Brown, a boxing instructor and an associate professor of architecture at Princeton University, has opened a sculpture exhibition called "Mostly Sports," at Yale's Payne Whitney Gymnasium.

The show, which includes 110 pieces ranging in value from $35 to $12,000, will run until Nov. 25. The majority of the works are small bronzes of athletes in action.

The athletic figures are suspended from wires, causing a constant, slight movement. The motion is appropriate to the subjects, Brown said today.

Brown, a former prizefighter, said he likes exhibiting in a gym. "Art," he commented, "should stand, fall or stagger on its own."

His sports subjects include Jesse Owens, Joe Burk, Jack Kelly, Shelley Mann and Mickey Walker.

"Some of my reviewers have been art critics and some have been sports columnists," Brown said. "I'd just as soon have one as the other group see my works."

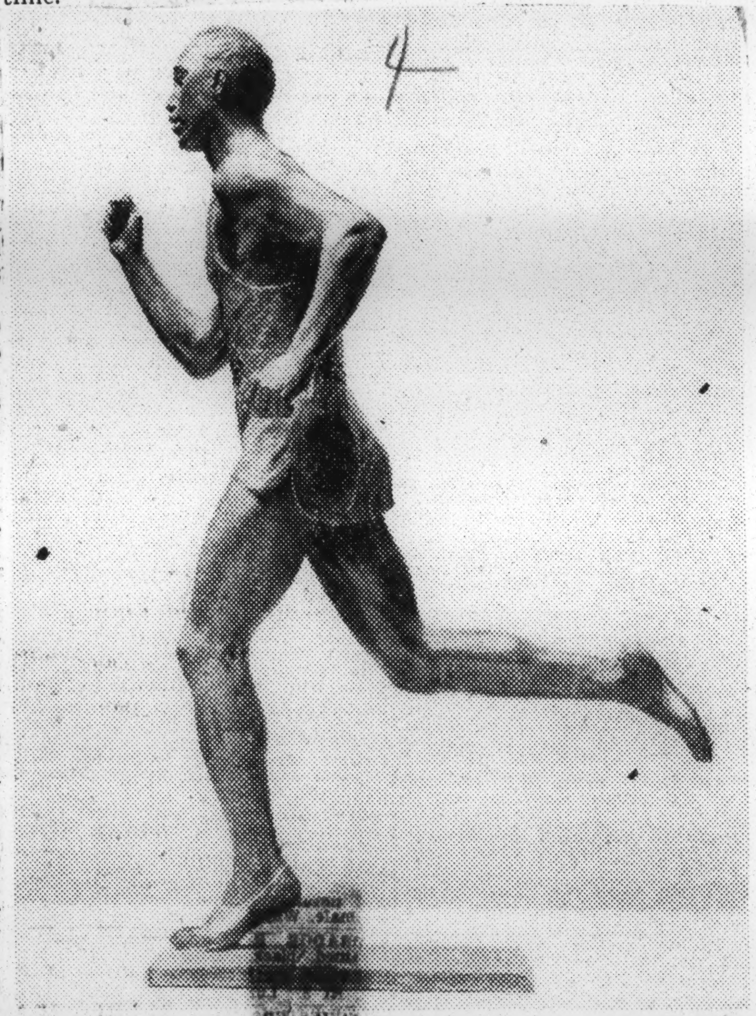
Born in 1909 in the Grays Ferry section of South Philadelphia, Brown won all nine of his professional light-heavyweight bouts while attending Temple. He was graduated in 1931. He also worked as an artist's model.

After studying for seven years with the late Dr. R. Tait McKenzie, a sculptor who specialized in athletic subjects, Brown came to Princeton in 1938 as boxing instructor. Princeton has no boxing team, but he teaches physical education students and others interested in learning the sport.

Brown said that he never asks a subject to stand still when posing. "If a body action doesn't impress you enough to fix the moving image in your mind, you're not qualified to tell anyone else about it," he said.

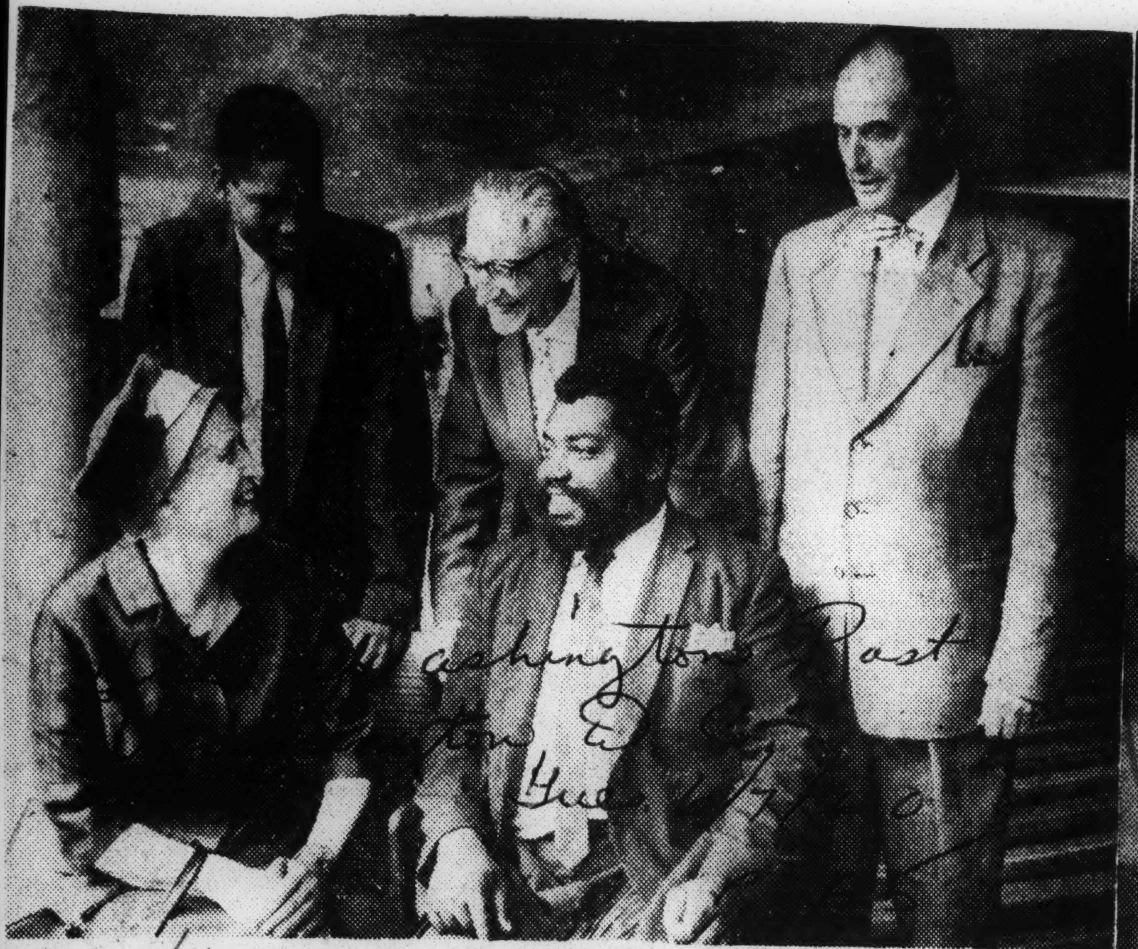
He will be sent on a good-will tour in February by the State Department to do statuettes of leading athletes in Japan, Thailand, Indonesia, Burma and Europe.

"I work fairly quickly and I'll be stopping over in each country for three or four weeks," he said. "Plenty of time."



Joseph Brown's sculpture of Jesse Owens is in the exhibit

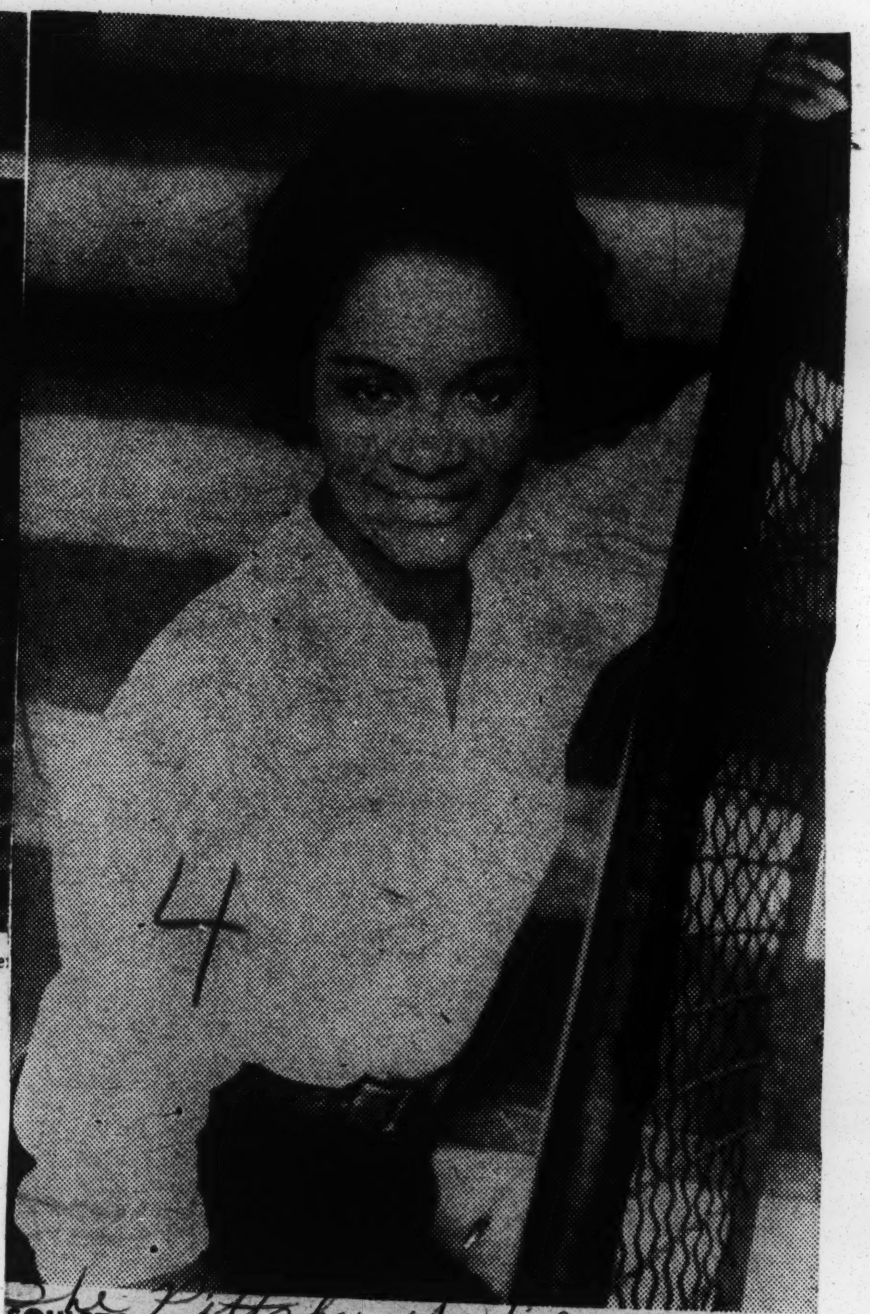
4 1960



By Harry Naltchayan, Staff Photographer

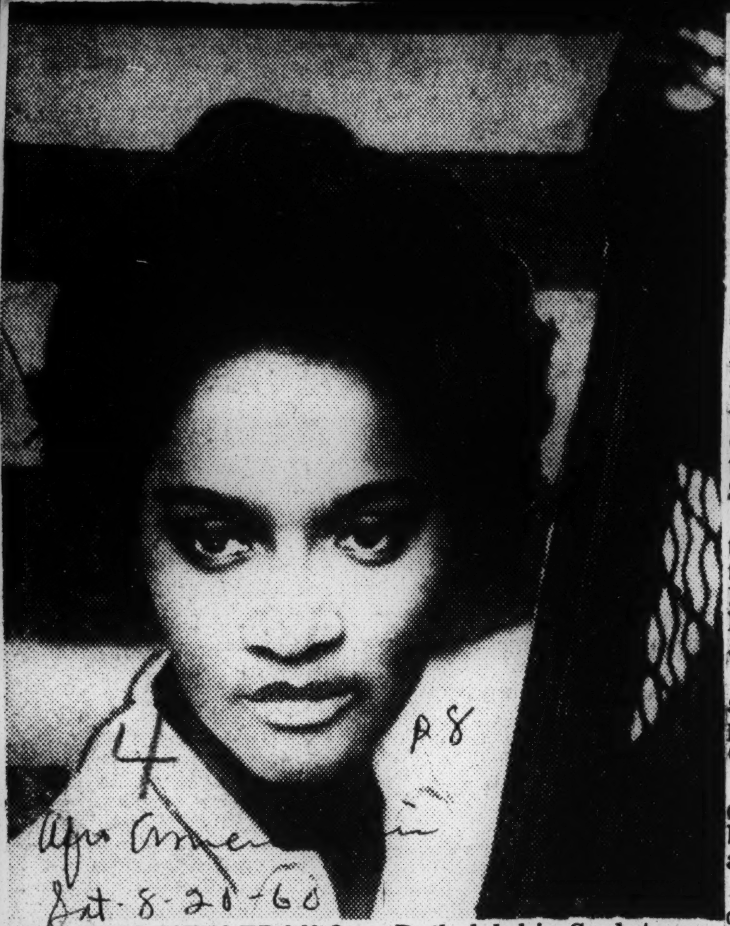
Five Foreign Museum Officials Visit Here

A panel of five international leaders in the museum field arrived Saturday for a tour of Washington's many and varied museums. They are shown above as they met the press at the Dupont Plaza Hotel. From left, front row, they are Riitta Pylkkanen of Finland, and Vincent Kofi, of Ghana. Rear row, from left, are Hosea Mapondera, of Southern Rhodesia; Dr. F Stuttmann, of West Germany, and Dr Elvind L. Engelstad, of Norway. They recently attended the annual meeting of the American Association of Museums in Boston, and will leave for New York today



The Pittsburgh Courier
Pittsburgh, Pa.

SCULPTOR—Barbara Chase of Philadelphia, commissioned by New York architect Lathrop Douglass, has completed America's first aluminum fountain. The elegant 12-foot creation is located in one of the country's most glamorous shopping centers (Wheaton, Md., Plaza Shopping Center, near Washington, D. C.). The 24-year-old artist, recipient of several scholarships, grants and fellowships, has traveled, lived and studied in Europe, the Middle East and Africa. She will return to Europe to live indefinitely in the fall.



BLAZING NEW TRAILS — Philadelphia Sculptress Barbara Chase, who leaves for the French Riviera next week leaving the art world locked in controversy over her revolutionary gigantic aluminum fountain which was unveiled recently in a Washington D.C. shopping center in which she introduced a new dimension to the field of sculpture.

QUITS PHILA. FOR LONDON

Sculptress finds U.S. males 'brain-washed'

By FRANKEE DAVENPORT

PHILADELPHIA

Influenced perhaps by her extensive travels throughout Europe, the Middle East and Africa, Miss Barbara Chase, distinguished Philadelphia sculptress, says, "The educated, tan, American male is a mass of complexes with a chip on his shoulder as a result of brain-washing dating back to slavery days."

A native of Philadelphia, Miss Chase returned to the city after viewing her latest creation of an gigantic aluminum fountain in a suburban shopping center outside Washington, D.C. which has created a sensation in the art world. The fountain is done in abstract and marks a unique departure in the field of scu[illegible]. Miss Chase clearly demonstrates that her sculpturing as well as her thinking has been broadened by travel.

•

SHE WILL spend a short time here before departing for the French Rivera for a vacation, prior to returning to London where she will make her home.

Continuing her observation on the American male animal, Miss Chase further states, "That even among our intellectuals there is a confusion as to the psychological aspect of our social status. This deep-seated confusion is best illustrated by the arrogance found among our college students and rising young professionals."

Barbara encountered several examples of this smug superiority during dating experiences at Yale University. She refused to comment on whether she would seek romantic interests more to her liking abroad.

Her tour was made possible through the John Hay Whitney Sculpture scholarship which she received in 1956 after graduating from Temple University's Tyler School of Fine Arts with a Bachelor of Fine Arts degree. She earned her Masters from the Yale University School of Art and Architecture.

Both the scholarly and artistic achievements of this attractive 24 year old artist have been well represented in publications and exhibits here and abroad.

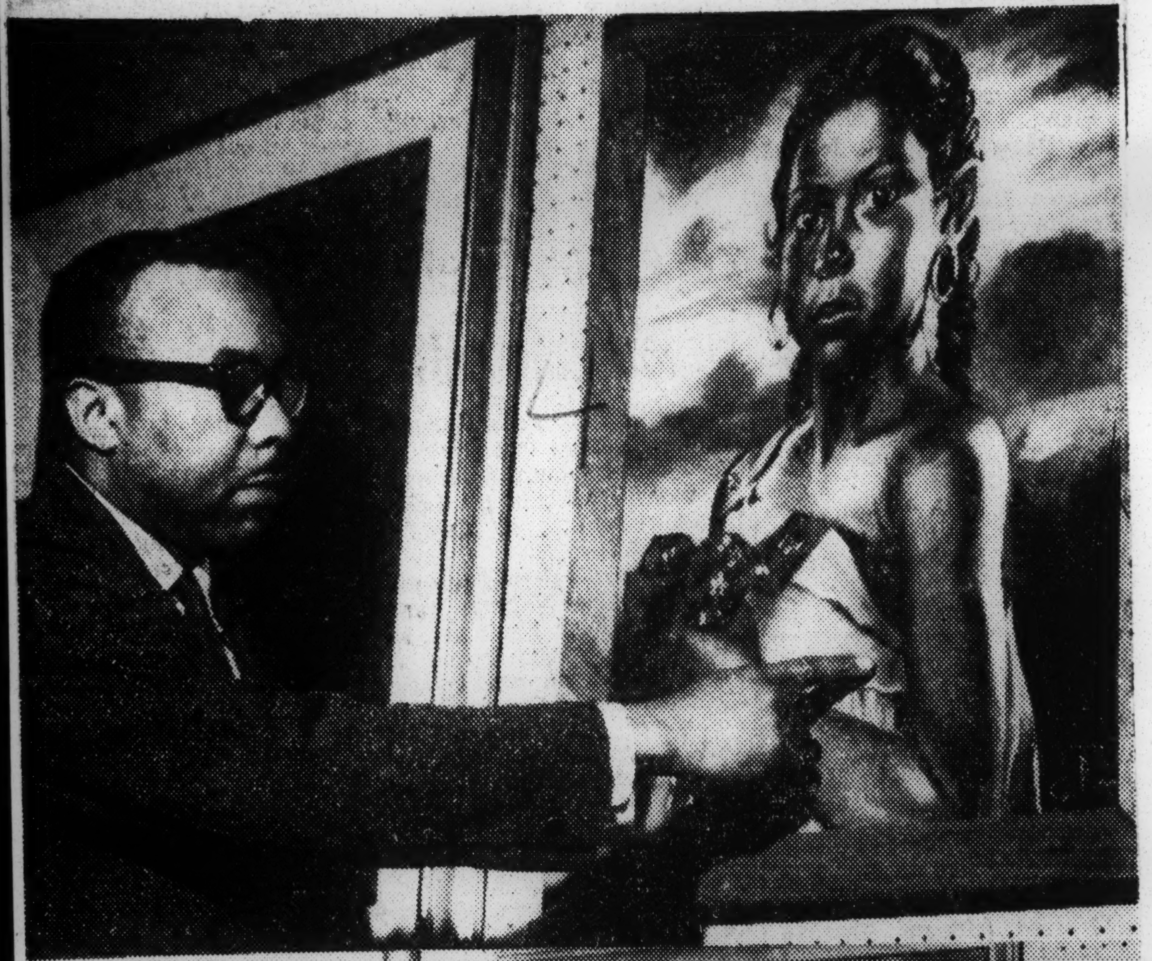
While in Philadelphia she resides at 1603 Annin St. with her parents, Mr. and Mrs. Charles Chase.

Mr. Chase, who once thought of being an artist himself, is a builder. Barbara's mother is a noted dress designer.

They have given their only daughter every opportunity that understanding and finances allow, and now-perhaps a little reluctantly, give her great talent to the world at large. Barbara feels that she can best express herself in the creative atmosphere of Europe.

4 1960

Art at its best in Navy exhibit



Afro American, Baltimore, Md. Sat. 6-18-60 P.20

ART ON DISPLAY — Charles D. Lawrence, curator of Naval art and visual information specialist, (at top) points out detail in the Anderson portrait of "Youlanda of Haiti." Youlanda was the little Haitian girl whose life touched and changed for the better so many lives of her countrymen.

Below, from left, James E. Youngblood, art exhibit co-chairman: Louis Carroll Gibson, artist and Naval employee, and Miss Marie B. Pfeiffer discuss the merits of The Best Show of Show Award entitled, "Transition in Jazz" at the recent Naval Bureau of Weapon's Art and Craft Show. Mr. Gibson was collaborating artist with Stewart H. Anderson in completing the canvass.

Art, at its best in the Bureau of Naval Weapons, was on display for two weeks recently in the lobby of the Navy Department.

Louis Carroll Gibson, a Navy Department employee, and Stewart H. Anderson, Washington artist, collaborated to bring in the Best of Show Award.

The painting, "Transition of Jazz," tells the story of the change in jazz instruments from primitive African drums to contemporary instruments.

The picture, done in sepia oil tones, reflects a group of people beginning with the unclothed primitively masked African witch doctor, beating a native drum and graduating in sequence of clothing and instrument adaptations. The people are depicted dancing and playing instruments around a globe on which is defined the African and American continents.

ALSO HANGING during the exhibit was the original canvas of the famous Anderson painting, "Yolanda of Haiti," which was featured in a national magazine two years ago and again this year by popular request.

Yolanda was the little Haitian girl who, after her mother's death in the county, attemped to find her father during the Bastille Celebrations in a far away city. In her travels she affected the lives by changing the attitudes of some of Haiti's most unkind people.

On the craft side of the show, Arthur Stone, 904 Helena Drive, Silver Springs, Md., received a second place ribbon for his construction of an electric organ. Mr. Stone is an engineer in the Bureau of Weapons, currently on tour of Naval facilities.

OTHER WINNERS in craft competition were: L. W. Mercer, first place with a dining hutch; Miss LaVerne Allen, second with a gem exhibit; Miss Mary C. Walker, third with doll exhibit.

Chairmen for the exhibit were: Captain T. D. Davies and Dr. C. H. Harry; James E. Youngblood was co-chairman of arrangements for the Bureau of Weapons Recreation Association.

The art and craft show was started four years ago by Miss Marie B. Pfieffer, technical information officer, and Charles D. Lawrence, visual information specialist and curator of all naval art. Mr. Youngblood and Mr. Gibson worked with the exhibit. —RAMSEY-CAVER

4 1960

Edward Wilson wins two national honors

The Afro-American
Baltimore, Md.

BALTIMORE

Edward N. Wilson Jr., sculptor and chairman of the Department of Art at North Carolina College in Durham recently received notification of two honors of national significance.

First, Mr. Wilson was one of 35 sculptors invited to exhibit a work in the 165th annual exhibition of American Painting and Sculpture.

The exhibition will begin in Detroit in November and will then be shipped to Philadelphia where the exhibit will run through the end of February.

The work selected for invitation was "Cybele," a near three foot, 300 lb. torso carved from Georgia marble.

THE SECOND honor which Mr. Wilson received was a first place award in the first Inter-American Cultural Exhibitions Competition sponsored by the Cecile Art Gallery in New York City. The work submitted to the competition was a white Italian alabaster reclining figure entitled "Hera."

The first place award is a one-man show that will be held, expenses paid, later this year in New York at the Cecile Art Gallery on West 56th St. at Fifth Ave.

Some pictures of Wilson's sculpture as well as his biography will be contained in a new book currently being published in England.

Hampton artist shows paintings

The Afro-Am.
Baltimore, Md.

HAMPTON, Va. — Mrs. Lorraine Bolton, Tidewater artist and wife of Dowling M. Bolton, associate professor of English at Hampton Institute, will present a one man show of water colors in the Panoras Gallery, 62 West 56th St., New York City.

Opening on Dec. 28 and running through January 9, 1960, the show will consist of 36 water colors all painted in and around Tidewater, Va. depicting colorful sailboats, fishermen, wharves and general seascapes to be found in this area.

Her first one man show to be held in New York, Mrs. Bolton has had her water colors shown with the traveling International Water Color Show. She has also exhibited with the Chicago and Vicinity shows, the American Water Color Society, the Studio in Newport News, Va., and at the Hampton Institute College Museum.

* * *

MRS. BOLTON received the bachelor of Fine Arts degree from the School of Art Institute in Chicago and the Master of Arts degree from Illinois Institute of Technology, School of Design.

A teacher of art in the Summer Sessions for five years at Hampton Institute, she has also taught art in the Richmond and Hampton, Va., school systems.

A showing of Mrs. Bolton's work is being planned for the Hampton Institute Museum in April.

VIEWS FLANAGAN ART EXHIBIT AT 'Y' — An unidentified visitor views some of the paintings in the art works of the Rev. Thomas J. Flanagan, AME Church presiding elder and WORLD associate editor, put on display during Negro History Week at the Butler St. YMCA.

(Photo by Lowe)

Atlanta Daily World
Atlanta, Ga.
Sun. 2-21-60

GRAMBLING PROFESSOR

Painting By Phillips Displayed In New York

Montgomery, Ala.
Tues. 2-18-60

NEW YORK, N.Y. (Special) — The Audubon Artists of New York City have recently displayed a painting by Harper T. Phillips assistant professor of art at Grambling College, in their 18th annual exhibit at the National Academy Galleries from Jan. 21 through Feb. 9.

Phillips attended a private reception and viewing of the exhibit here Jan. 20.

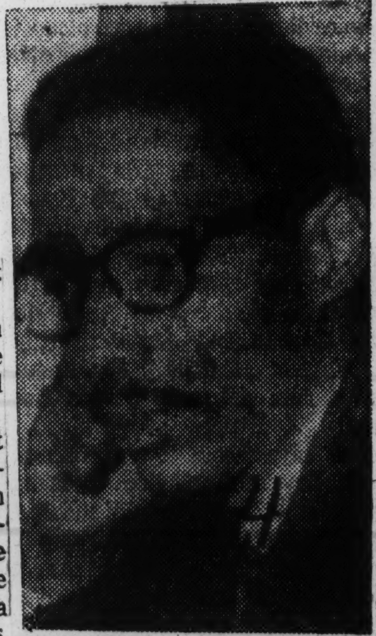
His painting is a 50 x 50 abstract called "Imagery." It depicts primitive phantasms and is of brown and black construction with greens, blues and oranges peeking through the dark tones to give a feeling of antiquity.

The manner in which the colors were organized give a fluorescent quality to the work.

Phillips has experimented with fluorescent qualities and antique corodions with regular artist oil colors for three years.

While here the Grambling artist visited and made color photographs of the new Guggenheim Museum and its collection of contemporary painting and sculpture which he plans to show to the general public in the nature of a display in the campus fine arts exhibit-foyer.

The young artist is a native of Alabama, son of Mrs. Ollie R. Phillips, 422 S. Union St., Montgomery, who is a member of Alabama State College Laboratory High School faculty



H. T. PHILLIPS

Africa exhibit at Boston U.

The Afro-American

BOSTON — Rare books and manuscripts on Africa will be on display this month in Boston University's Chenery Library, 725 Commonwealth Ave., in honor of the recent tour of Africa by President and Mrs. Harold C. Case.

The display includes manuscripts from the Library's Bortman Americana Collection, donated by Mr. and Mrs. Mark Bortman of Newton. Bortman is president of the Friends of the Boston University Library.

AMONG THE manuscripts are documents from the library of Lord North on British trade with Africa in the 17th century and a volume of Jesuit papers from the library of Cardinal 1729, which contains a report on Ethiopia.

Other British manuscripts in-

clude several reports to the Queen of the Royal Africa Co. and the means to increase its trade in slaves with American plantations.

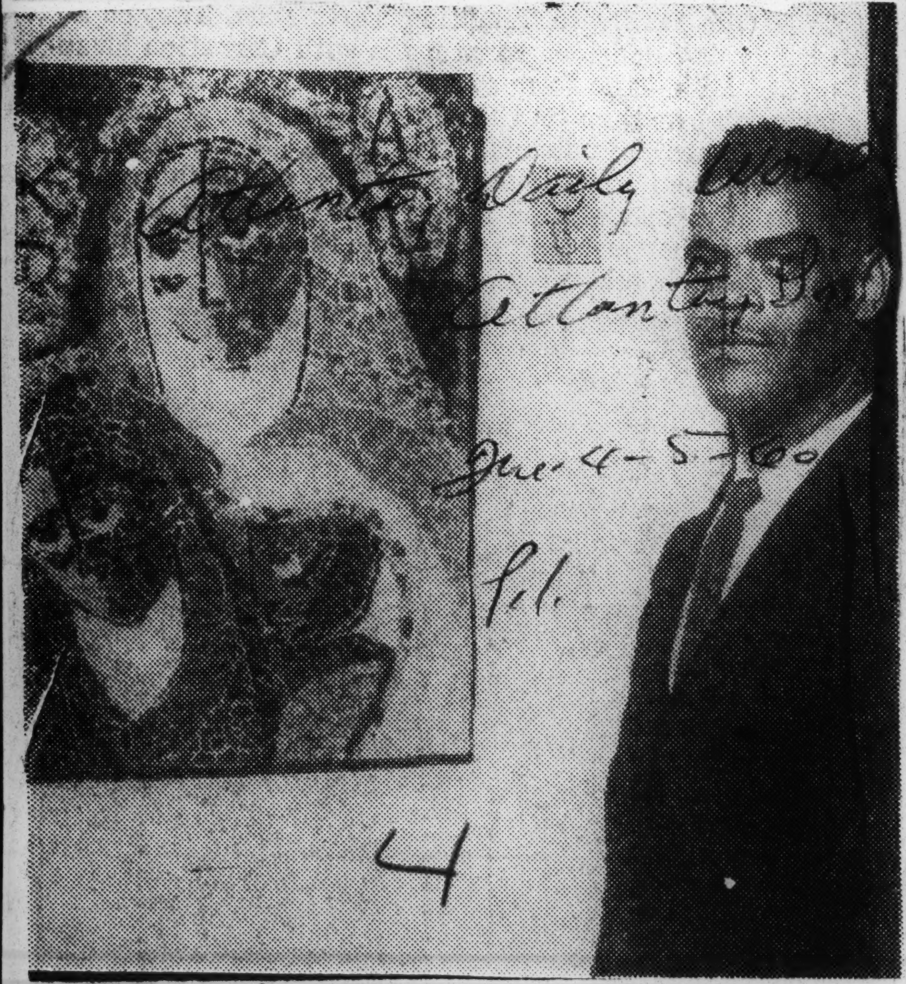
* * *

RECORDS OF supplies to the Africa Company in 1730, wine accounts for the soldiers in Africa in 1768, the leter book of the ship Pallas in 1774 with her orders to sail to the west coast of Africa;

And a record of the value of exports and imports from Africa from the papers of Lord Melville.

In addition to a number of modern manuscripts, a small display of material on Boston University's African Studies Program completes the exhibition, which is open to the public.

PAINTINGS AND LINO CUTS made by the boys of the Prince of Wales School in Freetown, Sierra Leone, were warmly praised in London when an exhibition of their work opened at the Commonwealth Institute, by the Minister of State for Colonial Affairs, the Earl of Perth. Photo shows Miss Sally Foot (left) describing a painting by G. Harris, titled "A Boy Shooting a Bird with a Catapult," to Miss Marina Oldfield of Putney. Miss Oldfield works in the London office of the Commissioner for Sierra Leone. (Associated Negro Press Photo)



ART AWARD — Central State College Professor, Hayward R. Dinsmore, chairman of the Division of Fine Arts received a second place award for a mosiac panel, "The Three Marys" which he entered in an "Art for Religion" exhibit at St. John's Lutheran Church, Springfield, Ohio. Nationally known Thomas Clyde Colt, who is presently serving as Director of the Dayton Art Institute, was the juror for the Exhibit and personally commended his Mosiac as a superior work of art. The Exhibit was held from March 5-25. Professor Dinsmore is shown above with his award-winning painting and the medal he received for it.

(Central State Photo)

4 1960

Recreate Works Of Nine Negro Artists At Bennett

Chicago Defender Chicago, Ill.

Sat. 1-2-60. P. 3

GREENSBORO, N. C. — An audience which filled every available space in Pfeiffer Chapel witnessed the recent annual "Living Madonnas" production at Bennett College.

The presentation, which officially ushered in the pre-Christmas season at the college, was based on the theme: "Madonnas by Contemporary Negro Artists," and recreated with live models the works of nine artists.

Accompanying each showing in the pitch-dark chapel was music by the freshman choir, directed by Edward Lowe. Transitional music was provided by Clarence E. Whiteman, college organist.

Following are the paintings which were reproduced, the artists and the students who portrayed the Madonna in each of them:

I. The Annuciation, by Numa J. Rousseve; Madonna — Miss Von Moore, of Norfolk, Va.;

II. The Mother and Child, by Eva Hamlin Miller; Madonna — Miss Icelean Davis, of Durham, N. C.;

III. The Adoration of the Shepherds, by Clarence H. Phillips; Madonna — Miss Barbara Freeman, of Lawrenceville, Va.;

IV. Our Lady of Perpetual Help, by Vergniaud Pierre-Noel; Madonna — Miss Louise Reid, of Morganton, N. C.;

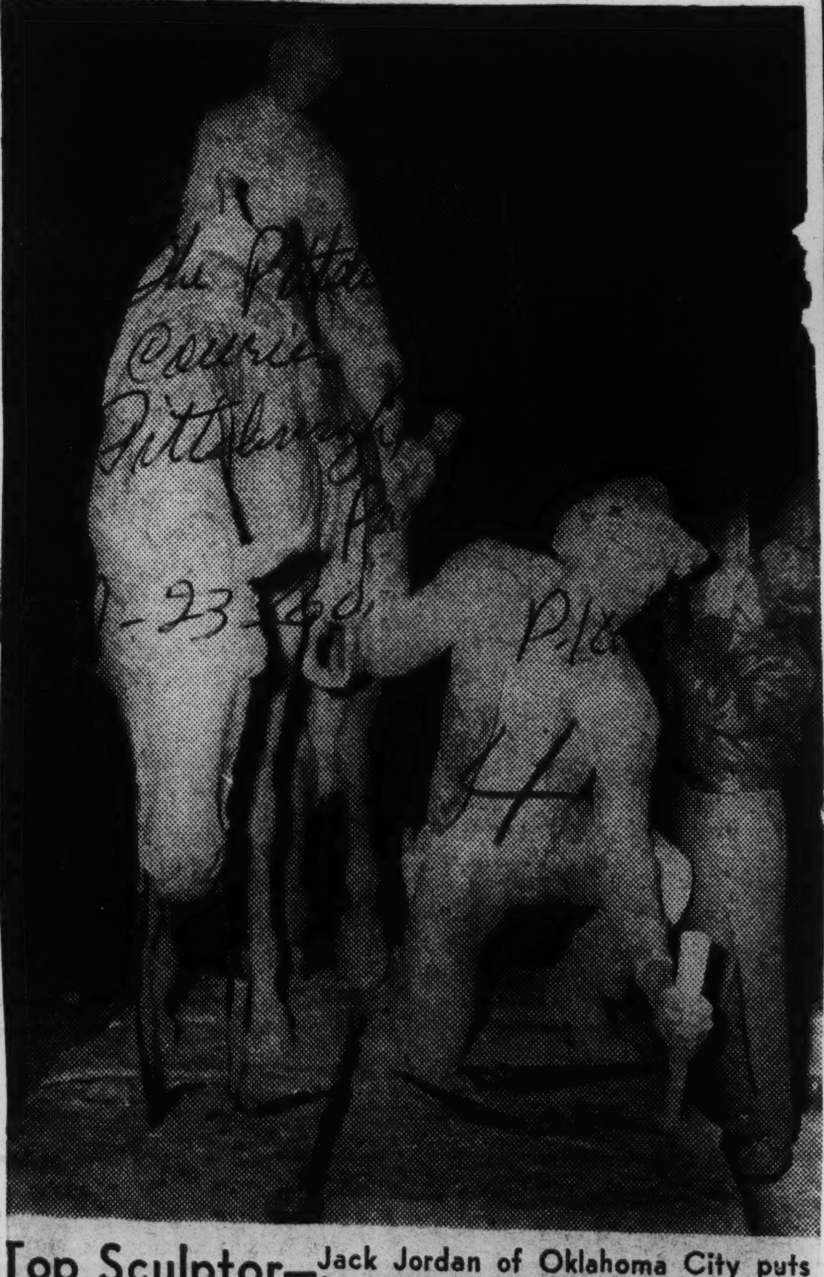
V. The Adoration of the Magi, by Sylvester Britton; Madonna — Miss Rebecca Farris, of Montgomery, Ala.;

VI. Adoration, by James L. Wells; Madonna — Miss Jacqueline Dove, of Kinston, N. C

VII. Mother and Child, by Charles W. White; Madonna — Miss Camilla Cheek, of Seagrove, N. C.;

VIII. The Flight Into Egypt, by James C. McMillan; Madonna — Miss Anne Brown, of Winston-Salem, and

IX. The Prince of Peace, by Lois Pierre-Noel; Madonna — Miss Darthula Barlow, of Roanoke, Va.



Top Sculptor— Jack Jordan of Oklahoma City puts final touches on his and Leonard McMurry's "Pioneer," which will be unveiled April 22, which is 89er Day. This enhances Jordan's fine record of having works on exhibition in museums in 26 cities and 14 states.

Art Enthusiasts— Guest professor of art James Herring and President Arthur D. Gray scrutinize an original print. Through the auspices of Mr. Herring, director of the College Art Service with headquarters in Washington, D. C., Talladega is the recipient of two original lithographs by Jack Perlmutter, a Washington (D. C.) artist, now on a Fulbright grant and serving as a resident professor in Tokyo University of Arts, Japan.

NEGRO ARTISTS MEET HERE — The National Conference of Negro Artists converged on Atlanta for a three day meet of lectures, panel discussions, and a public display of work of artists from students to professional levels. Mrs. Margaret G. Burroughs (left) conference chairman is shown discussing a display piece with James A. Porter, head of the Howard University Department, and James D. Parks, head of the Art Department at Lincoln University, Missouri. Mr. Porter was also one of the guest speakers.
(Perry's Photo)

Atlanta University Awards Top Prizes In Painting Tests

ATLANTA GEORGIA

Geraldine McCullough of Maywood, Illinois has been awarded the top prize in oils at the 19th Annual Atlanta University Exhibition of Paintings, Prints and Sculpture by Negro Artists for a semi-abstract figure, "Black Knight." Ten awards were made by the Jury of selection, the eleventh to be voted by those attending the exhibition which opens on May 1. The purchase awards are given by the University and by Radio Station WAOK, all prize-winning works becoming part of the University's Contemporary Art Collection.

The John Hope Award for Best Landscape went to Maurice Strider of Lexington, Kentucky, and the WAOK award for any subject in oil to Ernest Hardman of Detroit.

Lois Mailou Jones of Washington, D. C. received the first award in water colors for "Voodoo Worshippers." She was also given honorable mention in landscapes for her oil "Port-au-Prince, Haiti." Second prize in water colors went to Leon Leonard of Waco, Texas, for "Sad Jester."

Charles White of Altadena, California, was first in the graphic section with "Solid as a Rock." Harper T. Phillips of Grambling, La., second with "The Ant," and William V. Harper II of Atlanta third with "Group Study No. 1."

The first in sculpture was awarded to Jack Jordan of Langston, Oklahoma, for his welded bronze "Girl With a Rope." He also received honorable mention in both sculpture and prints. James Green of Orangeburg, S. C., received the second prize in sculpture for "Mrs. Pepper."

Other honorable mentions went to John W. Arterbury of Tallahassee, Fla., and Thomas Jefferson Flanagan of Atlanta in landscape; to James Watkins of Akron, Ohio, M. Vincent Helms of Corpus Christi Texas, and Calvin Burnett of Cambridge, Mass., in portraits and figures; to Harper T. Phillips of Grambling, La., in abstracts; to Philip J. Hampton of Savannah, John Wilson of New York City and Lloyd G. McNeill of Atlanta in water colors; to Samella S. Lewis of Plattsburgs, New York, and Emma Amos of Atlanta for prints, and to Hobie Williams of Tallahassee, Florida, and Wallace Webster, a student at Grambling College for sculpture.

Approximately 145 works were chosen by the Jury for exhibition. Dr. Reginald Poland, director of the Atlanta Art Association galleries, and Mrs. Guthrie Foster, head of the teaching department of the Association comprised the jury.

Five of the ten awards went to artists already represented in the University's permanent collection. Charles White received the first award for an oil portrait in 1946, the first in prints in 1949 and 1951, and the popular award in oil in 1953. Among Mr. White's many honors are Rosenwald and John Hay Whitney fellowships and a gold medal received at the International Show in Leipzig. He has exhibited extensively in the United States and Europe as well as in Japan and Mexico.

This was also the fifth Atlanta University award for Lois Jones, who is associate professor of art at Howard University. Her works are widely owned and she has exhibited in the United States, France, and Haiti, having received the Diplome et Decoration de l 'Ordre National "D'Honneur et Merite" au Grade de Chevalier from the government of the latter country for achievement in art.

Mr. Jordan, director of art at Langston University, has also had four previous awards, all in sculpture. His works have been widely exhibited throughout the United States.

Miss McCullough, art teacher in the Chicago high schools, received a first prize in the Atlanta University show in 1958. She currently has five paintings on exhibition in the 327 Gallery, Albany, New York. Mr. Phillips received the Atlanta University popular award in 1954.

Receiving their first prizes from Atlanta University are Maurice Strider, Ernest Hardman, who has exhibited in Detroit and elsewhere; Leon Leonard, winner of numerous awards in Texas and Colorado, James Green, and William V. Harper II, instructor in art at Clark College, a former student at the Art Student League in New York and New York University.

4 1960

Atlanta Daily World
Atlanta, Ga.
Sat. 5-7-60
P. 1

NOTED AFRICAN ARTIST—Vincent Kofi (center), noted artist from Ghana, West Africa, explains one of his sculptures to Ernest Crichlow (right) and Dr. Rufus Clement. Mr. Kofi was guest artist and lecturer at the National Conference of Negro Artists meeting in Atlanta. Mr. Crichlow, a New Yorker, has his work among the permanent collection of the Atlanta University Art Exhibit. (Photo by Perry)

MANY ATTEND ANNUAL NEGRO ARTISTS MEET

Atlanta Daily World
Atlanta, Ga.
Sat. 5-7-60
P. 1

Eighty-eight delegates from 18 states, and one from Ghana, West Africa, converged on Atlanta for the annual National Conference of Negro Artists, and to view an array of paintings, drawings and sculptures making up the Atlanta University Art Exhibit.

In addition to the viewing of the Art, delegates and visitors also heard numerous lectures from outstanding artists, with some sharing information through a series of panel discussions.

Opening the sessions was Mrs. Margaret Burroughs, Chicago chairman who introduced President Rufus Clement after the devotions had been conducted by Mrs. Jewel Simon, Atlanta; treasurer of the National Association.

Rev. H. C. McEwen led the group in prayer. Miss Loretta Fowlkes sang "Let Us Break Bread Together" accompanied by Miss Clarence L. Carter, Clark College.

Key speakers included James Porter, Head of the Art Department, Howard University; and Vincent Akwete Kofi of Ghana. Mr. Porter spoke from the subject "The Negro Artist and His Heritage" tracing his history in Art from Africa and the present while Mr. Kofi gave insight into our African Heritage.

Panel speakers included Mrs. Virginia Knob, Savannah State College, Mrs. Genieve Ross, Roswell, Ga.; Mrs. Della Taylor, West Virginia State; Jimmie Mosley, Maryland State College, Allen Junier, Tuskegee, Lawrence Jones, Jackson College, Miss.; Anderson Macklin, Marshall Tex., Wiley College, speaking on Disciplines Vs. Tradition etc.

Sunday Morning Meditation by Rev. Norman Rates, Spelman College linked the Artist with creation and beauty, music was furnished by Miss Sandra Banks, Spelman College. Atlantans registering included; T. M. Pennington, Chairman Host Committee, Mrs. Jewel Simon, Chairman Registration and National Treasurer, Darlene Killian, Kits; Jack Adams, Publicity; Claude Weaver, Freddie Henderson and Jenelsie Holloway.

Students who registered were: Lloyd McNeil, Daniel Mitchell and Cynthia Simmons.

Officers of the conference are: Mrs. Margaret Burroughs, Chicago, Chairman; Mr. James D. Parks, Chicago, Vice Chairman; Miss Eugenia Dunn, Louisville, Ky. secretary, Mrs. Jewel Simon, Atlanta, treasurer, Dr. Rufus Clements, Advisor.

LOSS OF A LEG DOESN'T STOP NEGRO ARTIST

W. E. Scott Known for Chicago Murals

Chicago Daily Tribune
Chicago, Ill.
Sat. 4-30-60

BY ROI OTTLEY

Scott

William Edouard Scott, prominent muralist and a Chicago artist for 50 years, has not allowed the loss of a leg to prevent him from producing new canvases and planning new lecture tours.

He has painted more than 40 murals for both Protestant and Catholic churches in Chicago, including the Catholic Youth center, and has done murals for financial institutions in Fort Wayne, St. Louis, Edwardsville, Madison county, and New York City.

For more than 150 pictures he painted while in Haiti, he was awarded the legion of honor by President Stenio Vincent. After winning a competition, he did the murals for the Recorder of Deeds building in Washington, D. C.

Gets Fellowship

Scott was the recipient of a Rosenwald fellowship, and has exhibited in New York, Buffalo, Atlanta, Los Angeles, and Washington. His work has appeared in the Chicago Art institute, and in galleries in Paris.

His first recognition came with a canvas called "Poor Neighbor," exhibited in the Autumn salon in Paris in 1912, and purchased by the Argentine government. The salon had postcards made from the picture to satisfy popular demand.

The Negro artist was born in Indianapolis, March 11, 1884, one of two children. His father, Miles, was a railroad employe. Young Scott attended elementary school in Indianapolis and Manual Training High school, where his teacher, Otto Stark, encouraged him to become an artist.

After graduation, he entered the Chicago Art institute in 1909. To support himself, he worked as a handyman. Some $3,000 in prize money enabled him to go to Paris, where he studied at the Julian Colaressi and Beaux Art academies.

Studies in Paris

He also studied with the distinguished Negro painter H. O. Tanner, then living in Paris, and his work was exhibited in the London Royal academy and La Touquet galleries in Paris.

In 1955, while in Mexico, he discovered he had diabetes. A leg was amputated in 1957.

He has been married nearly 40 years to the former Esther E. Foulkes, 34 years an employe of Family court and now head of the temporary division of the court which involves some 300 children in foster homes.

They have a daughter, Mrs. Joan Wallace, a graduate of Bradley college, and three grandchildren.

Langston Sculptor Again Wins National Award

The Black Dispatch
P. 1 4
Fri 5-13-60
Oklahoma City Okla

JACK JORDAN AND HIS WINNING STATURE

The Atlanta Daily World news has released in a current article that Jack Jordan of Langston university has again won the John Hope National Sculpture cash award. According to the release this makes the fifth time Jordan has won the John Hope award in tremendous competition. This time it was a new creation in metal, "Negro Girl Skipping Rope" that was the unanimous decision of the selected jury.

Sculptor Jordan keeps abreast with the changing trends and techniques while still clinging to his characterized style. The Clarksville, Tenn. Chronicle gives him credit as winning fame with his African primitive creations.

"Negro Girl Skipping Rope" currently became part of the permanent collection of art at the Atlanta University Museum of Art. It now takes pedestal with perhaps the world's greatest Negro creations. Such artists as William Barthe, Hale Woodruff, Charles White and John Wilson share honors in the Atlanta museum.

Aside from the first national prize, Mr. Jordan also won honorable mentions in Graphic Art with **his "Pieta" and his sculpture, "African Fetish."**

Recently he donated on 50-50 percentage to the Cerebral Palsy Auction three paintings. Each of the paintings sold to citizens at Tulsa, Okla.

Langston Sculptor Jordan Wins National Award

Oklahoma Eagle
Tulsa Okla
Thurs 5-26-60
P. 1 4

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The Philadelphia Inquirer
Philadelphia Pa
Wed. 6-1-60
4 P. 45

Marcene Segal (center), 17, senior at Overbrook High School, receives $500 art scholarship check from R. Stewart Rauch, Jr., president of Philadelphia Saving Fund Society, for her winning entry in the PSFA annual thrift poster contest. Awards of $100 went to Dolphus Smith (left), 17, junior at Dobbins Vocational School, and Ira N. Shander (right), 16, junior at Overbrook High School. The awards were presented at a luncheon on Tuesday in the PSFS Building.

4 1961

HIS SECOND MURAL—James E. Adair, a talented Fort Valley State College social science major, works on a mural in the foyer of the college's education building.

Themed "An Essay on Education," the mural will cover 74 square feet of wall surface and will depict man's quest for knowledge and fundamental truths.

A native of Atlanta, Ga., Adair completed his first mural, which is h o u s e d in the Georgia Teachers and Education Association building, in 1957. He also entered a water color in the Atlanta University art exhibition this spring.

'THE GROWTH OF A NATION'

Pictured is a painting in "absolute abstraction," giving the story of the "Growth of a Nation," stated the painter, Arthur L. Foster. Foster is a student at Alabama State College and is studying art under Prof. H. L. Dubre. The artist is pointing to the point of origin of this
—Freeman Photo

Challenge to All

Crippled Boy Paints With Brush in Teeth, Wins Art Award

WARRENVILLE, S. C., May 20 (AP).

ANY way you look at it, the Arts and Science Fair at Kennedy Junior High School in nearby Aiken was a success. There were almost 400 entries. And they showed lots of talent. After due consideration, the judges singled out a portrait of a swan rippling gracefully through a quiet pool, and hung the first-place ribbon on it.

The picture gave evidence, the judges said, of a young artist with an orderly sense of design, a colorist's eye for beauty, and a conscientious feeling for faithful representation.

All of this was apparent to the judges. But what they didn't know was that the artist executed the picture with the brush held between his clenched teeth.

* * *

THE prize-winning artist, 14-year-old Larry Kelly, is unable to use his hands for any pursuit that requires a sure and nimble touch. Cerebral palsy took care of that.

But he doesn't let that stop him. When Larry first showed an interest in art several years ago, his parents managed a few lessons for him. He's been mostly self-taught since then.

He tells his mother what colors to spread on the pallet, then mixes the shades he needs with a stick between his teeth. The brushes are handled in the same manner.

Mrs. Kelly says her talented son can finish a picture in eight hours or less of concentrated effort. Several of his works hang in the Kelly home. Another, a colorful landscape, hangs in the reception room of the Crippled Children's Headquarters in Columbia, a mute challenge to anyone, child or adult, to feel sorry for himself.

Atlanta U. Collection Reopened

The Atlanta University Contemporary American Art Collection has reopened after being closed two months for the annual exhibition of works by Negro artists.

Four new abstract paintings have been added to the collection by Mr. and Mrs. Chauncey Waddell of New York. The artists are Charles Alston, John Heliker, Romare Bearden and Carone.

Also on view are the prize-winning paintings and prints from the recent annual exhibition including works by Ed Strickland of New York, John Arterbery and Howard Lewis of Tallahassee, Fla., Alvin Smith of Dayton, Ohio, and others.

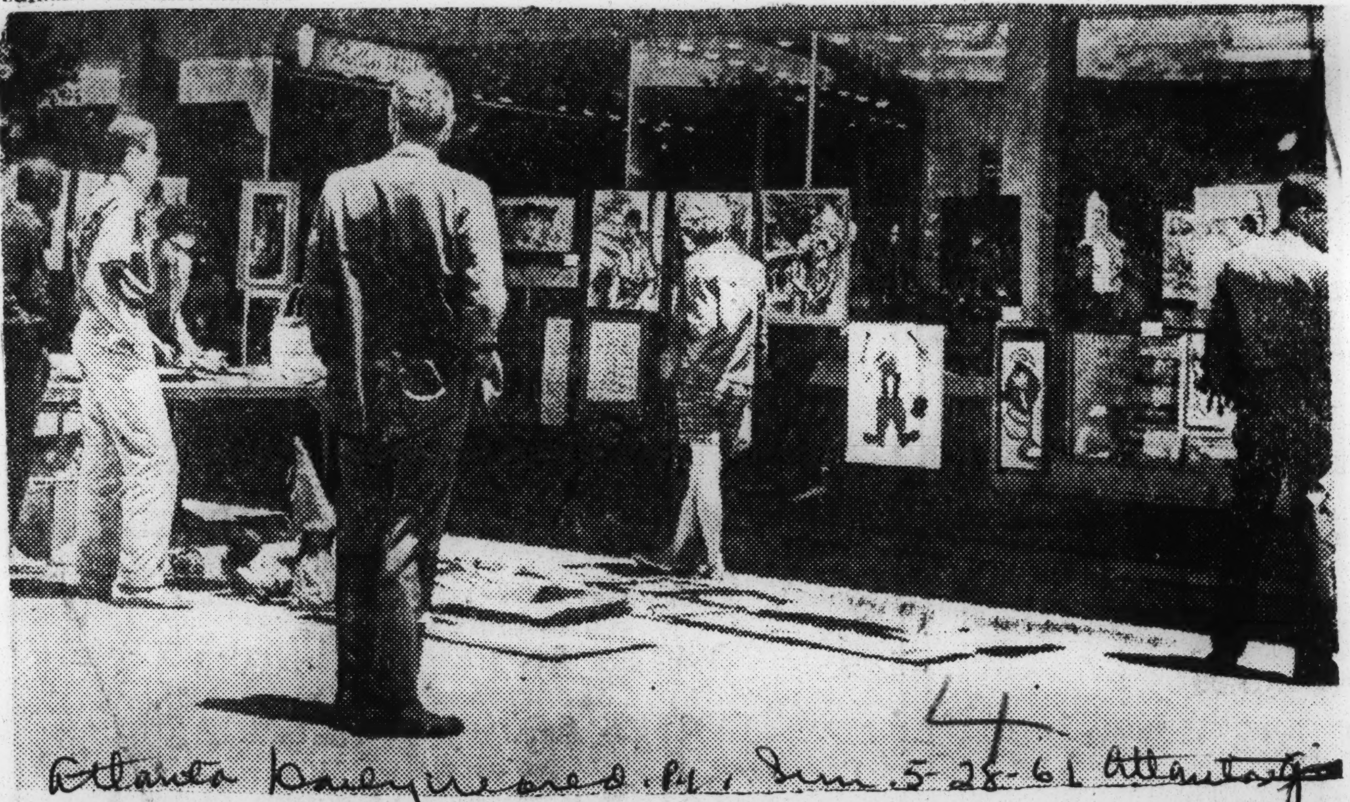
A welded bronze sculpture by Jack Jordan of Langston, Okla., "Negro Girl Skipping Rope," and the "Kneeling Figure" by Texas artist John Biggers has been added to the collection.

That Uggams Gal Set For TV April 7

Guest stars Guy Mitchell, Louise O'Brien and Leslie Uggams will augment the 25-voice Sing Along Gang on NBC-TV's "Sing Along with Mitch" color broadcast Friday, April 7 on NBC-TV (8 to 9 p.m.).

(This program, originally scheduled for Feb. 24 was rescheduled for April 7).

The show will be set in various colorful locales, including the St. Louis World's Fair of 1904, a Hawaiian luau, pierside in New York City when a group of immigrants from the Emerald Isle arrive at the turn of the century, and on a TV show called "The Hit Parade."



NEGRO ENTRIES IN ART EXHIBIT — The entries of 22 Negro schools from Area I in the Second Annual International School Arts Festival began to draw raves and praises even as they were being prepared for exhibit. The festival, sponsored by the schools of greater Atlanta, the American Student, and International Red Cross, is part of a world-wide program to further mutual understanding between nations of the world through children's art, and will be on display from May 28 through June 3 at Lenox Square. (Perry's Photo)

4 1961

N. C. College Professor Wins Prize In Sculpture

WASHINGTON, D. C. —Edward N. Wilson, chairman of the art department at North Carolina College at Durham, won first prize among sculptors in the "New Vistas In American Art" exhibit at Howard University last week.

Mr. Wilson's entry, "Hera," an alabaster carving, brought a $400 purchase prize in the exhibit which will be on display until April 30.

THE INVITATIONAL show, which attracted entries from this country and abroad, marked the opening of new art galleries at Howard University. Paintings, sculpture, and prints are on display.

A Washington Post reviewer described Wilson's sculpture as "a suave alabaster carving. . . where composition and medium meet in a fine integration of thought and feeling."

Part I of the current exhibition consists of the workds of three sculptors being honored by Howard University. They include Meta Warrick Fuller, Selma Burke, and John Rhoden.

PROFESSOR Wilson's recognition came in the competitive division among sculptors. A second prize of $300 in this division went to Harold Cousins of Paris, France, and a $100 third prize to Earl Hooks of Indiana.

Cash prizes in painting went to James Weeks of California, Edward Loper of Delaware, and Alma W. Thomas of Washington. Charles W. White of California and Letterior Calalai of New York had prize winning entries among prints

EDWARD N. WILSON
Art Prize Winner

Floridian tops in art

ATLANTA, Ga. — The top prize in the 20th Atlanta University Exhibition of Paintings, Sculpture and Prints by colored artists went to John W. Arteberry of Tallahassee, Fla. for "Martyr," entered in the figure category in oils.

Mr. Arteberry, associate professor of art at Florida A. and M. University, a previous winner of two honorable mentions in former exhibitions here, rceived a $300 purchase award.

Ed Strickland of New York received the John Hope Award in oil landscapes for 'Brooklyn View." The prize was $250. Mr. Strickland has exhibited in New York and New Jersey, his most recent award being in the 1960 Mid-Season Oil Exhibition of the Village Art Center.

* * *

HOWARD E. LEWIS, also of the art faculty at Florida A. and M., received the first award in oils for any subject for "Pitiless Sun." This is Mr. Lewis's second Atlanta University award, the other being in graphic arts.

Alvin Smith, art instructor in Dayton, Ohio, received the first prize in water colors for "As in an Arctic Sunrise." A recent M. A. graduate of the University of Illinois, he has exhibited previously in the mid-west where he has numerous prizes.

Calvin Burnett, Cambridge, Mass., won fourth and fifth Atlanta University prizes, second in water colors for "Four Girls Dancing Together" and first in graphics for "Girl in Black,"

The second in graphic arts went to David Driskell of Talladega, Alabama, recipient in 1959 of the John Hope Award for Landscapes.

* * *

JUAN THOMAS of Atlanta received an award of $250 in sculpture for "Nude."

Receiving honorable mention were James Kennedy of Mobile, Alabama, and John Wilson (for two paintings) of New York in oils; George Ferrell Sr. of Atlanta in sculpture; Willia Clements, Talladega, Alabama, in graphic arts.

Joel Reeves and Joseph Amisano comprised the Jury of Awards. Sixty-eight works will be on exhibition. They were chosen from approximately 350 entries and represent the work of 50 artists from 18 states.

The exhibition will open for a month's showing on April 9. The prizes, totalling $1,400, are given by the University and Radio Station WAOK. All prize-winning works become part of the Atlanta University Contemporary Art Collection.

HUFF AND PUFF PAINTING

The Evening Star Washington, D.C.

Edward Washington, art teacher at Gaithersburg Junior High School, demonstrates a new straw painting technique used in his classes. The attentive students are Richard Field and Priscilla Judkins. Unusual effects are achieved by blowing through straws on soft paint.—Star Staff Photo.

The Pittsburgh Courier
Pittsburgh, Pa
Sat. 4-29-61
P. 8

ART DISPLAY—Howard University President James M. Nabrit Jr., second from right, is shown with James Porter, art professor, third from left, and three sculptors, whose works are on display this month at the university's gallery of art. The sculptors are, from left, John Rhoden, Meta Fuller and Selma Burke.

4 1961

Do You Know Your South Carolina?

The News and Courier P. 1 B
Mon. 11-20-61 Charleston, S.C.

(Staff Photo By Pertuit)

ROADSIDE WEAVERS CREATE BASKETS FROM NATURE

Dexterous Negroes Part Of Lowcountry Atmosphere

Negro Weavers' Art Part Of Lowcountry

The News and Courier P. 1 B
Mon. 11-20-61 Charleston, S.C.

By T. EDWARD PERTUIT

A Negro woman, dexterously weaving as she talked, spoke of the effects modernization has had on Charleston County's basket weavers.

Her own work was displayed on a roadside stand, one of dozens that line Highway 17 for about 11 miles north of Mount Pleasant.

"My mother made just the sewing baskets," the woman said, mixing well-pronounced English with Gullah dialect.

"But the children make up new designs in their heads. They always think up new things to make," she added.

Her stand, as others, was covered with items of all designs and descriptions—purses, sandwich-servers, coaster-server sets, bread and roll baskets, fruit baskets, flower holders—all patiently made by hand.

The origin of the local art is lost in time, but it is believed to have been brought into South Carolina by African Negroes. It is rare, practiced in Charleston County only along Highway 17 for public sale.

The women didn't know themselves where the art originated.

"My mother was taught by her mother, and she taught me. I teach my daughters. All my children make baskets," one woman said.

This last was evidenced by the number of children, some barely of school age, busily weaving as they minded stands.

The materials for the baskets come from marsh and forest. A wire-shaped sea-grass, cut while green and cured at home," forms the basic material. Strips of palmetto fronds are used for binding.

Pine straw and colored grasses are employed to create the designs.

A resident of the area said the number of stands open varies from day to day, with the women selling when they wanted to.

"Some of the stands stay open nearly all the time.

"Some of them sell only what they make themselves, others buy additional baskets from weavers that don't live along the highway," he said.

The sales depend almost entirely upon travelers stopping, with no advertising evident.

One weaver, when asked about how many baskets she might weave and sell in a year, said "I ain't know, I ain't keep up. I just weaves 'em and sells 'em."

Another weaver said sales do increase around Christmas, with many local residents buying baskets for gifts. But the rest of the year was all about the same, she said.

The women have done special weaving jobs on request, such as huge clothes-hampers, an area resident said. "Just let them know what you want, and they will make it," he said. "I believe they could weave a shrimp boat, given enough time."

The Courier-Journal
B 16
Wed. 8-9-?6
Louisville, Ky.

Associated Press Wirephoto

PATRONS OF THE ARTS . . . Philadelphia Juvenile Judge J. Sydney Hoffman, left, and court stenographer James Gilliam look at a painting given to the judge and court attendants in gratitude by a boy, 14. The artist, whose name was not released, was charged with stealing art books so he could study at home. The judge and attendants paid his tuition at a summer art camp and were told by teachers that he is doing fine.

4 1961

Biblical scene on glass—

Negro artist in jail takes contest prize

ATLANTA, Feb. 20—(AP)—An unframed, crucifixion scene, backed with tinfoil and painted on glass because canvas was too expensive for the artist, was chosen third place winner by Radio (WSB) Art Contest officials.

Then officials tried to find Harold D. Smith, 38, to tell him he'd won $50 worth of art supplies.

They finally located Smith, a Negro—in Fulton County Jail, serving 18 months for carrying concealed weapons.

"I HAD NO kind of art supplies," said Smith. "I used a cut-down sign brush, and asked the jail supervisor if he'd give me the piece of glass.

"I used lacquer paint because it's cheap, and wears well. I wish I could have framed the picture but I couldn't afford it," he added.

"I backed the glass with tinfoil to keep it from being transparent."

The picture, 3½ by 2½ feet and painted against a vivid green and blue background, depicts Christ surrounded by the two thieves and Mary and Mary Magdalene, and a soldier.

CHIEF JAILER Carl Smithwick saw Smith working on the painting some weeks ago.

"I saw the beauty of it," Smithwick said, "and when Smith finished it, he gave it to me."

Smithwick said he thought about putting it in the jail chapel, or his own church, when someone suggested entering it in the Radio Art Contest.

Smith said he has been interested in painting since he was a child. An artist friend told him he "had a talent" and helped to teach him.

HIS ONLY FORMAL training was two years in a vocational high school in his home town of St. Louis.

Five years later he attended a sign-lettering school in which he later taught.

Since that time, he has worked for sign-painting companies over the South "until I got in trouble."

He'd like next to do a "wall-sized picture of the Lord's last supper," he said, "and sell it to some church or school."

His future plans? "I'd like to be a free-lance artist when I get out."

Sculptor Does Douglass Head

BALTIMORE — In commemoration of the 144th anniversary of the birth of Frederick Douglass, a portrait head, done in bronze, will be unveiled in the Frederick Douglas High School here Feb. 14.

James E. Lewis, associate professor of Art and head of the department at Morgan State college, is the sculptor and is presently working on a clay model.

Lewis has done similar portraits of Dr. Dwight O. W. Holmes, President Emeritus of Morgan State college, former Governor Theodore R. McKeldin, the late Dean of Men Charles Key, a bronze of the late John H. Murphy, sr., newspaper publisher and Sidney Hollander, sr.

THIS BLACK VIRGIN WORTH $300,000

Some of the most famous religious artifacts in the world are paintings and sculptures of the "Black Virgin."

Few of us have ever seen them, or have the remotest idea of their size or worth.

Recently, the Black Virgin of Kazan turned up in England in the custody of a 51-year-old widow.

This particular painting is two feet high, and studded with 663 diamonds, 158 rubies, 150 pearls, 32 emeralds and six sapphires.

It has been sought by collectors all over the world and is worth over $350,000.

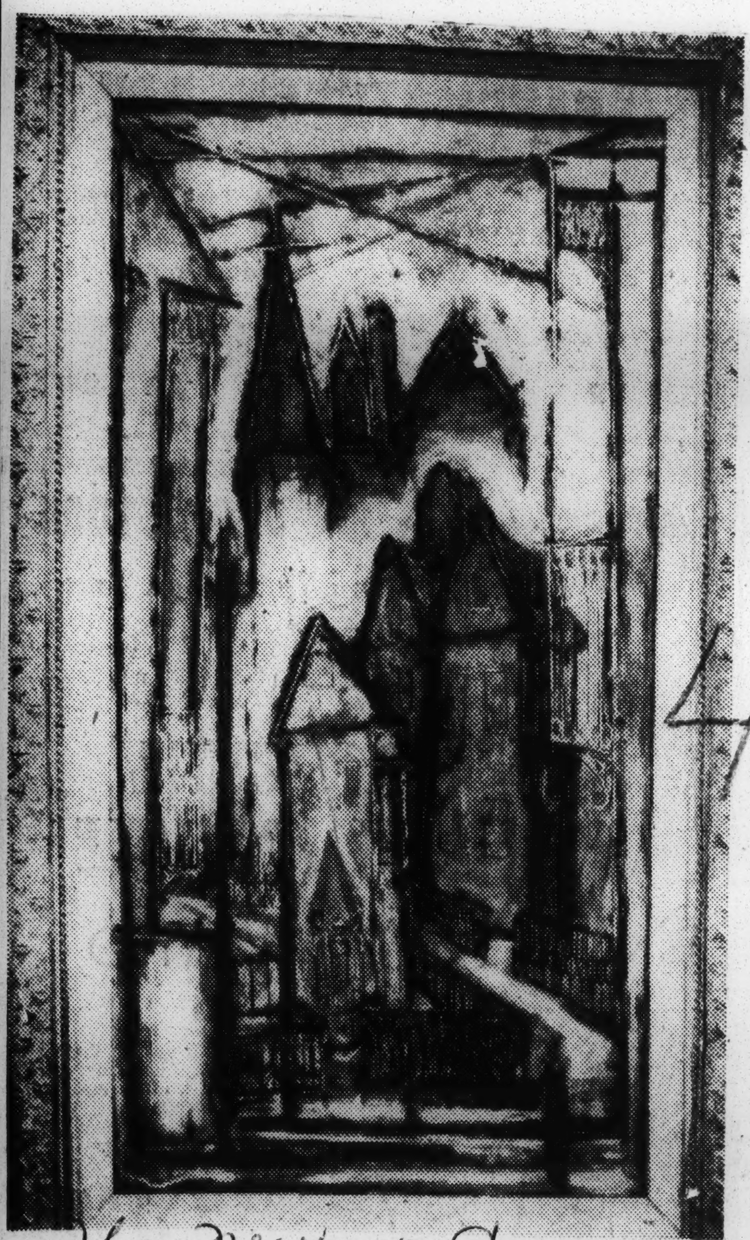
The owners of the treasure are in Russia, although it is for sale.

The Afro-American
Baltimore, Md.
Sat. 4-8-61
P. 7

WINNER OF HONOREE AWARD— Dr. James A. Porter, chairman of the Art Department of Howard University, points out detail of work of Miss Selma Burke. Miss Burke will receive an award for her work on Friday, March 31, at the opening of a 'New Vistas In American Art' to be held in the New Galleries of the Fine Arts Building on the University Campus.

KENNEDY ARTIST — Alan Kendrix, Washington, D.C., junior high student, presents copy o fhis portrait of President John F. Kennedy to Congressman William L. Dawson during recent visit to the Illinois legislator's House Office Building suite. Son of a Washington public relations man, young Kendrix has also executed pencil sketches of Vice President Lyndon Johnson and U.S. Ambassador to the U.N. Adlai Stevenson. Alan shared copies of portrait with Congressmen Adam Powell, New York; Charles Diggs Michigan, and Robert Nix, Pennsylvania.

4 1961



The News and Courier *Charleston, S.C.*

(Staff Photo By Roempke)

Charleston—Seen By Local Artists And By Others

Wed 2-15-61 P. 1-B

Two unusual exhibitions are soon to close at Gibbes Art Gallery. They include studies of Charleston by natives and by visitors, giving two views of the city and its people. "As Others See Us" is thetitle of one and it includes the works of noteworthy painters who came to Charleston at one time or another to interpret the city and its people. The oil painting in the left in the work of Eugene Massin of Coconut Grove, Fla. He has cast wrough iron railings, gabled houses and telephone wires into a nighttime pattern of Charleston. The oil painting on the right is the work of Raymond E. Goodbred. Entitled "Market Women" the work is representative of the "Charlestonian's Look At Charleston" exhibit. The exhibition shows the work of 32 artists in all and closes Feb. 21.

Painting By Greensboro Youth Wins Art Award

Journal and Guide *Norfolk, Va.*

GREENSBORO, N. C. — An oil painting, by a Greensboro youth entitled, "One World," was selected to receive the Gold Key award and was nominated for the Hall Mark Honor Prize in the recent Piedmont Scholastic Art Awards judging.

Sat. 3-11-61

The work by the young artist, David Ruffin, was one of 2,546 pieces submitted from 85 junior and senior high schools. A student at T. C. Price Junior high school, young Ruffin was the only Greensboro entry selected in the top five.

Certificates of merit went to 17 Price students, making a total of 19 winners for the Greensboro school. Miss M. Hortense Reid is art instructor at the school.

DAVID RUFFIN
Gold Key Award

Seek To Outlaw Sticky Fingered Relic Buffs

By CHARLES B. HARNETT
Public Relations Director
ILLINOIS STATE MUSEUM

Indian mounds and village sites have been looted and destroyed in such numbers in Illinois that archaeologists find themselves confounded in writing the state's prehistory.

Until the last few decades the damage wrought by vandals on prehistoric sites was never fully realized. Now archaeologists are pondering on the open-ends of Indian prehistory created by "treasure" hunters who systematically have pilfered the state's antiquities over the last hundred years.

In some states — Florida and Arizona to name two — treasure-hunting may sometimes seem justifiable. Millions in buried hoards are said to lie hidden away in caves, abandoned mine shafts and underground vaults. But Illinois has never been known as a region containing treasure troves, historic or prehistoric. It therefore poses something of a mystery why people should want to ruin the only means by which scientists can uncover the story of Illinois' past.

Since the 19th century when Indian mounds were first excavated here, the only objects recovered from these earthworks have been stone, bone and copper implements buried by the prehistoric Indians. No gold, silver or gems have ever been found, and archaeologists say there never will be.

Yet it is estimated that some 90 percent of the Indian mounds in Illinois, at one time or another, have been vandalized, if not ruined. In Jo Daviess county alone of the 650 Indian sites recorded there in 1935, over 600 had been plundered. Other counties "rich" in such catchpenny artifacts have suffered similar attacks on their antiquities.

A recent case also illustrates the disregard some persons show for the state's prehistoric heritage. An Illinois school teacher boasted of having rifled 13 Indian mounds on a single Sunday outing.

Amateur and professional archaeologists in Illinois, aware of the irreparable damage already done, have united their efforts to save the remaining prehistoric sites from destruction. A bill will be introduced shortly in the State Legislature, which would regulate the digging of archaeological sites.

The bill would establish a Board of Antiquities which would issue permits for excavation of archaeological sites. Under its provisions, persons desiring to excavate would file a statement of intent with the board, outlining the site, character of work proposed and length of time required for the excavation. All records, photographs and recovered materials would be available for study by the board until 90 days after the close of excavation.

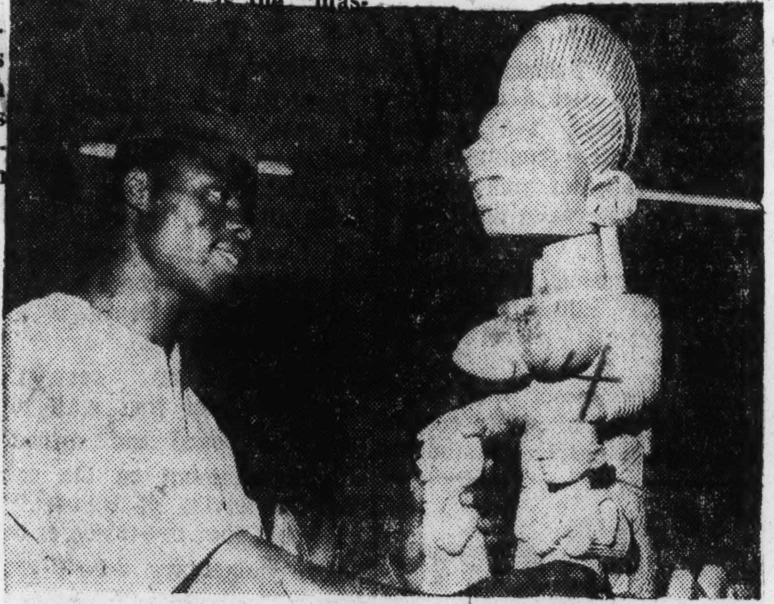
Archaeologists believe they will thus be able to save much of the information contained in mounds and village sites throughout the state.

"The intention of this bill," says Dr. Joseph R. Caldwell, "is not to stop people from digging. Rather it is intended to preserve prehistoric data which, otherwise, would be lost forever." Dr. Caldwell, co-author of the Antiquities Bill, is head curator of anthropology at the Illinois State Museum.

The bill has been endorsed by the Illinois Archaeological Survey, a group of professional archaeologists representing the state's educational institutions. Amateur archaeologists of the Illinois State Archaeological Society, one of the midwest's large amateur bodies, last year tentatively approved a bill of similar purpose.

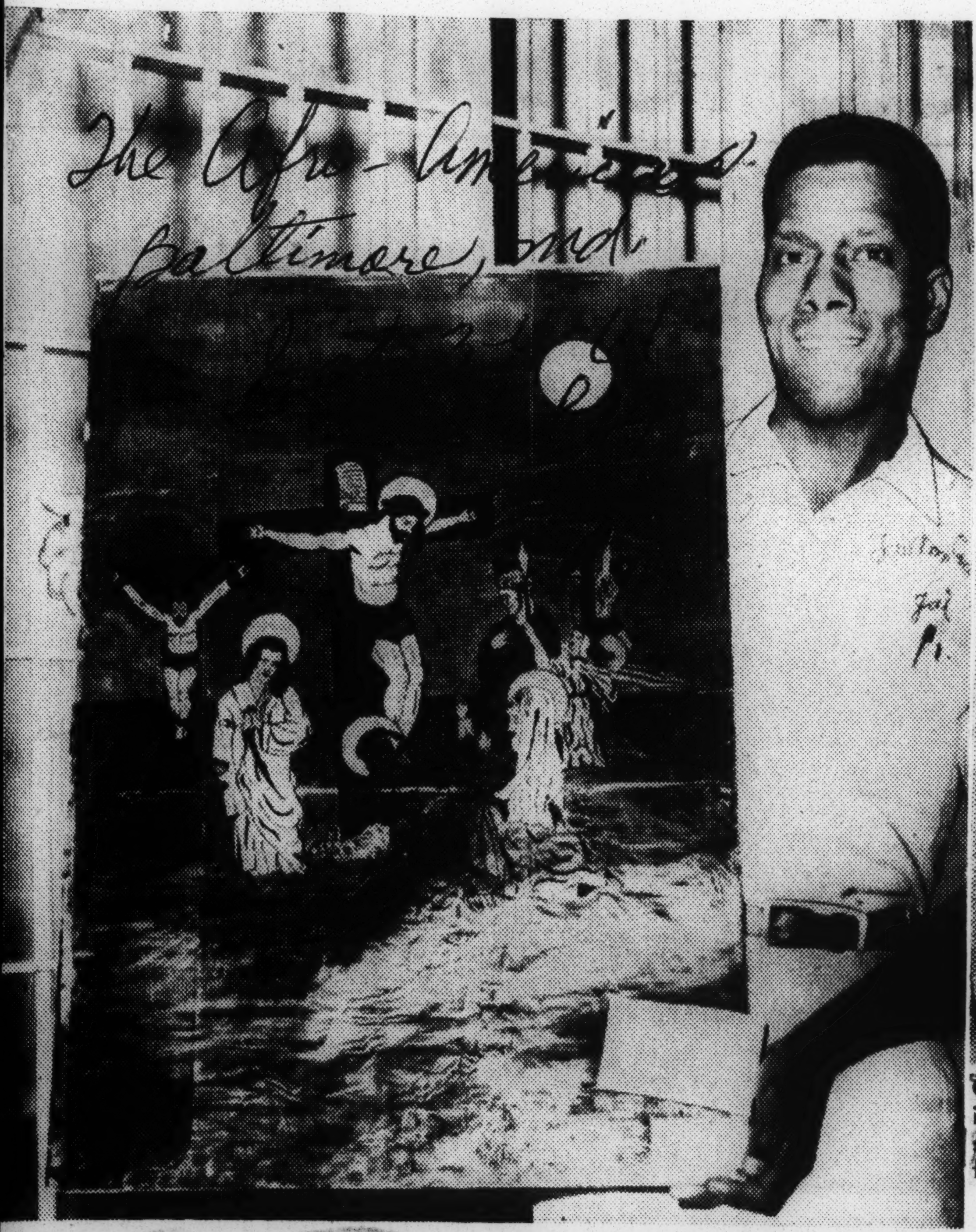
THIS WOODEN carving by Lamidi Fakeye, Nigerian artist, is one of his many works which may be viewed at the Lagos museum. His results is a combination of Swedish modern and ancient Yoruba.

NIGERIAN CARVINGS, above, were done by Lamidi Fakeye, known as the "master carver of Ondo." Most of the artist's works are performed with a razor sharp knife on light, soft wood.



LAMIDI FAKEYE, master carver of Ondo, Western Nigeria, is shown with one of his many famous wooden carvings. The noted artist recently exhibited his work during a showing held by the British Council at Ibadan.

4 1961



CONVICT ARTIST WINS AWARD — Harold D. Smith, 38 - year - old inmate of the Fulton County jail in Atlanta, holds crucifixion scene which won third place and a $50 prize in an art contest sponsored by an Atlanta radio station. Smith, from St. Louis, was an itinerant sign painter "until I got in trouble." He is serving 18 months for carrying concealed weapons.

CONVICT ARTIST — Harold D. Smith, 38-year-old inmate of Fulton County jail in Atlanta, Ga., shows his art work which won a $50 prize in a contest sponsored by an Atlanta radio station. Smith, from St. Louis, is serving 18 months for carrying concealed weapons.

Atlanta U Names Top Art Winners

Chicago Defender Chicago, Ill.

ATLANTA, Georgia—Specia—The to prize in the 20th Atlanta university Exhibition o Paintings, Sculpture and Prints by Negro Artists went to John W. Arterbery of Tallahassee, Fla., for "Martyr," entered in the figure category in oils.

Arterbery, associate professor of art at Florida A and M university, a previous winner of two honorable mentions in former exhibitions here, received a $?00 purchase award.

Ed Strickland of New York received the John Hope Award in oil lanscapes for "Brooklyn View." The prize was $250.

Strickland has exhibited in New York and New Jersey, his most recent award being in the 1960 Mid-Season Oil Exhibition of the Village Art Center.

Howard E. Lewis, also of the faculty at Florida A and M received the first award in oils for any subject for "Pitiless Sun." This is Lewis' second Atlanta university award, the other being in graphic arts.

WATER COLORS

Alvin Smith, art instructor in Dayton, Ohio, received the first prize in water colors for "As in an Arctic Sunrise." A recent M. A. graduate of the University of Illinois, he has exhibited previously in the midwest where he has numerous prizes.

Calvin Burnett, Cambridge, Mass., won his fourth and fifth Atlanta university prizes, second in water colors for "Four Girls Dancing Together" and first in graphics for "Girl in Black," The second in graphic arts went to David Driskell of Talladega, Ala. recipient in 1959 of the John Hope Award for Landscapes.

Juan Thomas of Atlanta received an award of $250 in sculpture for "Nude."

Receiving honorable mention were James Kennedy of Mobile, Alabama, and John Wilson (for two paintings) of New York in oils; George Ferrell, Sr., of Atlanta in sculpture; Willia Clements, Talladega, Ala., in graphic arts.

Joel Reeves and Jospeh Amisano comprised the Jury of Awards. Sixty-eight works will be on exhibition. They were chosen from approximately 350 entries and represent the work of 50 artists from 18 states.

The exhibition will open for a month's showing on April 9. The prizes, totalling $1,400, are given by the University and Radio Station WAOK. All prize-winning works become part of the Atlanta University Contemporary Art Collection.

20TH ART EXHIBIT OPENS AT ATLANTA UNIV. TODAY

Atlanta Daily World

The formal opening of the 20th Annual Atlanta University Exhibition of Paintings, Sculpture and Prints by Negro Artists is scheduled for 4:00 p. m. today in the Exhibition Gallery, Trevor Arnett Library. On display will be sixty-eight works selected by a jury from over 300 entries.

Five Atlanta artists are represented in the exhibition, Juan Thomas, who received the first award in sculpture, George Ferrell, Sr., with honorable mention in the same category, June Hector in oils and Lloyd McNeill and Jewel Woodard Simon in water colors.

Atlanta University and Radio Station WAOK give $1400 in purchase awards, the prize-winning works becoming part of the Atlanta Univ. Collection of Contemporary American Art. Artists who have received awards are: John Arterbery and Howard E. Lewis, both of Tallahassee, Florida; Calvin Burnett Cambridge, Massachusetts, With two awards; David C. Driskell, Talladega, Alabama; Ed Strickland, Brooklyn, New York; Alvin Smith, Dayton Ohio, and Mr. Thomas.

The exhibition will remain open through May 7. Gallery hours are 2 till 5 p. m. on week days, 4 to 6 p. m. Sundays. The gallery will be opened at other hours on request to accommodate school and college groups.

4 1962

Jacob Lawrence Paintings To Be Exhibited in Ghana

NEW YORK — The New York headquarters of the American Society of African Culture (AMSAC) announced last week that an exhibition of 35 paintings by Jacob Lawrence, considered by many as the foremost American Negro artist, would be exhibited at the West African Cultural Center in Lagos operated by the organization.

The exhibition featuring 25 paintings from Lawrence's "Migration of the Negro" series and 10 works from "The War Series" will run for two weeks in Lagos. It will then travel to Ibadan where it will be shown at the Mbari Artists' and Writers' Club's Cultural Center.

The American Society of African Culture, of which Lawrence is a member, is an organization founded in 1957 for the purpose of spreading understanding of the cultural contributions of persons of African descent in order to establish a basis for mutual respect between persons of African descent and other citizens of the world.

Its membership is principally composed of American Negro scholars, writers, educators and participants in the arts. The Cultural Center in Lagos was opened last December to facilitate AMSAC's Cultural Exchange Program.

PAINTERS GET-TOGETHER — Eminent Ghanian artist Kofi Antubam, right, discusses a work with an American artist, Jacob Lawrence, at the New York opening of an exhibit of his work recently. The exhibit was sponsored by the American Society of African Culture.—Ed Bagwell Photo

HUSBAND-WIFE TEAM—Lawrence and his wife share a moment, in their Brooklyn studio, with the family cat. The portrait of Lawrence is by Mrs. Lawrence, an impressionist painter. The painting on the easel is an unfinished work by Lawrence.—Ed Bagwell Photo

The Mbari Club is an African organization founded in 1961. An Africana Library, an art exhibition room, an open air theatre and two schools of visual arts are to be found on its premises. The club, in addition to holding art exhibitions, producing plays and serving as an artists' workshop, also publishes works by African writers.

The 45-year-old Lawrence has taught art classes for the past five years at both the Five Towns Music and Art Foundation in Cedarhurst, New York, and at the Pratt Institute in Brooklyn. He and his wife, who is also a fine artist in the impressionistic vein, reside in Brooklyn.

Among the awards Lawrence has received are the following: Fellowship and retrospective exhibition by the American Federation of Arts under a Ford Foundation grant, 1959-62; Chapelbrook Foundation Fellowship, 1955; citation and a one thousand dollar grant from the National Institute of Arts and Letters, 1953.

The 25 paintings from the "Migration" series, of which there are 60 in all, are being lent to AMSAC by the Museum of Modern Art. The Whitney Museum of American Art is lending 10 of the 15 paintings which constitute "The War Series." Both museums are located in New York City.

Wed. 1-24-62 Atlanta Daily World P. 3

BUDDING YOUNG DESIGNER—James Collier at 17 years of age has already made an impressive impact in the field of women's fashions designing. His style is described as original and refreshing, with a new flare. The young prep senior is also talented as artists and singer. (Perry's Photo)

YOUTH GAINING FAME AS FASHION DESIGNER

By HARMON G. PERRY

To have one talent which can be used as a vehicle to fame and fortune, personal satisfaction, and joy to others, is a blessing indeed, but to be gifted with three talents is something with which most mortals are not possessed.

James Collier is one possessed with three talents in which he has proved to be above the ordinary . . . a singing voice . . . artistic painting . . . and a flair for creation in women's fashion.

Its in fashion designing that the 17-year-old Washington High School senior has decided to seek a career, but not at the expense of becoming completely inactive in his other two talents.

At 17 Collier has already drawn the attention of some of the nation's leading fashion authorities for his talent, and has had his creations featured and viewed at numerous shows, and fashion institutions.

But this bit of success has only inspired Collier to want to go as far in the fashion designing world as his talents and opportunity will take him. He's hoping that he will be able to enroll at the Parsons School of Designing when he graduates from high school this Spring. This will be possible if scholarships are offered.

Collier has been designing women's clothing since he was 14 and has worked hard at developing his talents, and has succeeded in developing a style and flair that has been described as original and strictly "James Collier."

HAS WON PRIZES

His designs have been shown at fashion shows in many states with many of these shows being under his own direction. He won an award for originality last year at a show in Detroit for an eight piece suit that continues to draw attention whenever it's shown.

Collier has submitted special designs for such national personalities as Dorothy Kilgallen, Arlene Francis, Bess Myerson, and Betsy Palmer. These women of fashion have all sent him letters of commendation and encouragement.

Maxine Bradley, Atlanta's own contribution to the fashion and modeling world, has included Collier's creations in her wardrobe since 1958. Last year his designs were featured in an NAACP sponsored show, and more recently, at a March of Dimes benefit.

As an artist Collier has attained equal attention. In 1960 he worked as sketch artist at the Rivera Motel in downtown Atlanta and has been commissioned to do paintings in many downtown nightclubs.

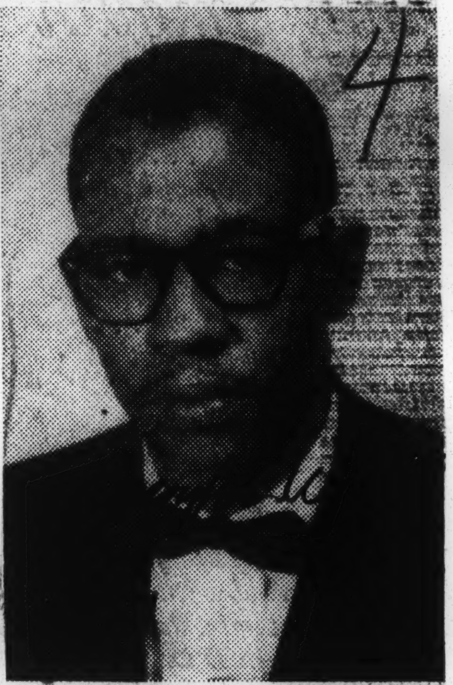
REFUSED RECORDING OFFER

Collier has been a featured singer in the Washington High chorus since his sophomore year, and it was direct result of his singing ability that he was recommended to a record company scout who was seeking fresh new talent.

He turned down an offer to sign with the recording company, mainly because of his interest in fashion designing, and because of his dislike of rock and roll singing.

Collier hopes to some day join that group of men who have made a place for themselves in the world of women's fashions.

To Study In California



PAUL DON EVANS

Paul Don Evans, local young free lance commercial artist and budding creator of fine arts, is leaving the city in September for San Francisco, Calif., where he plans to study advanced commercial art.

His artistic works have been placed on exhibit at Parker High School and Daniel Payne College. Some of his paintings are hanging on the walls of business establishments and private homes in Birmingham.

Sat 7-28-62

He creates in the medium of brush, pen and pencil.

Mr. Evans is a native of Birmingham and a graduate of A. H. Parker High School. He studied tailoring at Wenonah Vocational Technical School. While serving with the United States Marines, he studied at the University of Virginia.

Birmingham Ala

Mr. Evans will be following a trend which saw other artists like Wilbert Warren (New York City), Augustus William (Detroit, Mich.), Eugene Johnson (Chicago, Ill.), John Rhoden (New York City), and Lovell Saunders, leave Birmingham, beginning in the [illegible]. They went seeking an artistic outlet, talent opportunity, an appreciation of the arts, and a chance to further prepare themselves. Of the earlier artists, Felix B. Gaines, pegged down in Birmingham.

Wins John Hope Award for Landscape

Floridian Top Artist

The Courier

ATLANTA, Ga.—John W. Arterbery of Tallahassee, Fla., received the John Hope Award for the best landscape in oil for "Playground" in the 21st annual Atlanta University Exhibition of Paintings, Sculpture and Prints by Negro Artists. *P. 6*

The exhibition will open Sunday, April 1, in the Exhibition Gallery, Trevor Arnett Library, at 4 P.M. It will remain open daily through April 29.

Harold Neal of Detroit, Mich., was awarded the purchase award for the best portrait in oil for "The Red Robe," and Hayward Oubre of Montgomery, Ala., the first award for any subject in oil for "Flight Into Space."

This is Oubre's sixth prize in Atlanta University shows since 1947. Arterbery received first in portrait or figures last year and has previously recevied an award in prints.

Sat. 3-31-62

THE FIRST award in water color when to Jewel Woodard Simon of Atlanta for "February Lace," and the second to William Carter of Chicago for "Three Women."

Pittsburgh, Pa.

Carter has previously won two awards, one in 1942, the other in 1958.

Mrs. Simon has taken two prizes in sculpture and two in water color in earlier exhibitions.

For the sixth time since 1944 William Artis of Chadron, Neb., has received the first award in sculpture, this time for "Young Mother." The second prize went to Gregory Ridley of Grambling, La., for "Hold On."

■

IN GRAPHICS, Herman Bailey of Atlanta, was awarded first for his drawing "Mother and Child," and Norma Morgan, New York City, second for her etching, "Tired Traveler."

ARTIST-PASTOR SHOWS WORK

By FRANK DANIEL

Standing below his painting of the Ascension, Dr. Thomas Jefferson Flanagan remarked that religious pictures are harder to paint "because you're in the presence of the Lord."

The Atlanta Journal Constitution

Religious subjects — Madonna and Child, Gethsemane, the Raising of Lazarus — number about the same as the portraits Dr. Flanagan is showing at his exhibit. It is being held in the parsonage of Antioch AME Church, 108 Marshall St., Decatur.

P. 39

About 30 canvases will be shown through next week, and then will be moved to Atlanta Universtiy to be exhibited for the rest of the month.

Sun. 7-8-62

HIS NEWEST portrait, yet unfini[illegible], is that of President Kenne[illegible] his rocking chair. It is co[illegible] from an autographed portrait the President sent to the artist.

Other portraits include Fred Douglass of Abolition fame, poet Robert Frost, and Julia Ward Howe; but plainly Dr. Flanagan takes special pride in one of Judge Frank A. Hooper. "We grew up together," he says. "I was on his jury once."

In 1957, Dr. Flanagan's entry won first prize in an exhibit of 404 local pictures at Atlanta University, of which he is a graduate. He has an honorary doctor of divinity degree from Morris Brown College, a doctor of letters degree from Paul Quinn College, Waco, Tex., and a doctor of laws degree, from Moravia College in Liberia.

* * *

HE RETIRED after 35 years with the Railway Mail Service to devote himself exclusively to church work.

He has been a school principal in Lumpkin, and district superintendent of the AME Church for 14 years. He gave up the administrative work last year to assume the pastorate at Antioch because, due to rehabilitation, the church is confronted with moving, and he is making efforts to provide the new church, rectory, and Sunday school building.

* * *

"PAINTING—I've painted all my life," he says. "I started painting with pokeberry juice when I was a child. I never had a lesson. I paint what I see and believe and admire. For instance, I painted William Cullen Bryant because he wrote 'Thanatopsis,' and Julia Ward Howe because she wrote 'The Battle Hymn of the Republic'."

His "Fishing Time in the Quarters" is included in a collection of Negro art. His "Canyons at Providence" is a scene near where he grew up.

Staff Photo—Charles Bennett

T. J. FLANNAGAN WITH ONE OF PAINTINGS
It's Portrait of Judge Frank Hooper

Negro Artist Lawerence Work Shown In Nigeria

The Informer P. 5 Sat
10-13-62

NEW YORK — (NNPA) — An exhibition of 35 painting by Joseph Lawrence, regarded as one of America's foremost colored artists, is being exhibited this week at the American Society of African Culture's West African Cultural Center in Lagos, Nigeria.

Houston Texas

The show, featuring 25 paintings from Lawrence's "Migration of the Negro" series and twin works from "The War Series" will run for two weeks. It then will be sent to Ibadan where it will be shown at the Mbari Artists' and Writers' Club's Cultural Centeer.

4 1962

Racial Bar At Art Show? Artist Is Waiting To See

The calmest part of a hurricane is its "eye" and the calmest person in the storm of protest brewing here concerning desegregation of the annual Virginia Beach Boardwalk Art Show is the person most directly concerned, A. B. Jackson, head of the art department at Norfolk Division, Virginia State College.

Known throughout his craft as an "artists' artist," Mr. Jackson is biding his time in his quest to learn whether or not some of his work—already of prize-winning quality — will be among that shown in the July 12-16 event.

THE TEMPEST in the local artistic teapot began to swirl some weeks ago when Mr. Jackson reckoned as how he might like to exhibit in this year's show and applied, sending for an entry-form for work he wanted included in the show.

He received no reply to his first communication and contacted a member of the organization sponsoring the show—The Virginia Beach Art Association—about the matter.

THEN THE hedging began in earnest and the tempo of the tempest increased.

Walter Thrift, last year's Boardwalk Show winner, announced that he would not be an entry this year. Mr. Thrift said that 1) he didn't exactly care for the manner in which the Jackson matter was being handled and 2) he had failed to file an entry form, anyway.

THE UPSHOOT of it all as far as Mr. Thrift is concerned, however, lies in his statement relative to Mr. Jackson as a person. A. B. Jackson, he contends is "one of the very top artists of this whole area." He said that he feels that the Boardwalk show should welcome good art from whatever source.

Several other white artists, appraised of the general situation, had words of praise for Mr. Jackson's work and voiced the feeling that an art show should be an art show.

AGAINST THIS constantly darkening background, Art Association officials early this week came up with a new plan. They decided that—on Monday—the members of the organization would express their views on Mr. Jackson's application.

Mrs. Donald M. Jefferson, president of the Association, said that these expressions would be in the form of a vote on a proposal "That Mr. A. B. Jackson be allowed to exhibit . . . in the show July 12-16, 1962, for the purpose of establishing a precedent that members of all races be allowed to exhibit in future Boardwalk Shows."

THIS VERBAGE is included in a statement sent to all members of the organization asking their consideration by Monday.

A. B. JACKSON
Application Causes Controversy

And while all this has been taking place, Mr. Jackson has retained his "wait and see" attitude on the Boardwalk Show while busily attending to other matters on hand. These matters include planning for the next term at the Norfolk college and delving into correspondence concerning his works already on exhibit.

AT PRESENT, Mr. Jackson's talents are in permanent collections at Yale and Howard universities, the Norfolk College of William and Mary and the Norfolk Museum of Arts and Sciences. He has, also, been a contributor to many of the area's and nation's foremost exhibitions, winning a number of plaudits.

Holder of two degrees in fine arts from Yale (the BA and MA), Mr. Jackson is a native of New Haven and has been in the art department at Norfolk State college for six years.

THE IRONY IN the current situation is that other colored artists have applied for the Boardwalk Show, but have failed to follow through on their applications. At least one local artist has been in receipt of entry forms but failed to return them because of "personal reasons."

Va. artists open show to Jackson

VIRGINIA BEACH, Va. — Artist A. B. Jackson Jr. was invited to exhibit his work in the Tidewater Arts Festival this weekend and assured he could participate next year in the Boardwalk Art Show which sparked a row by banning him this year.

Robert D. Randolph, president of Tidewater Arts Council, Inc., announced Friday that the invitation had been extended to the artist. Jackson is an art professor at the Norfolk Division of Virginia State College.

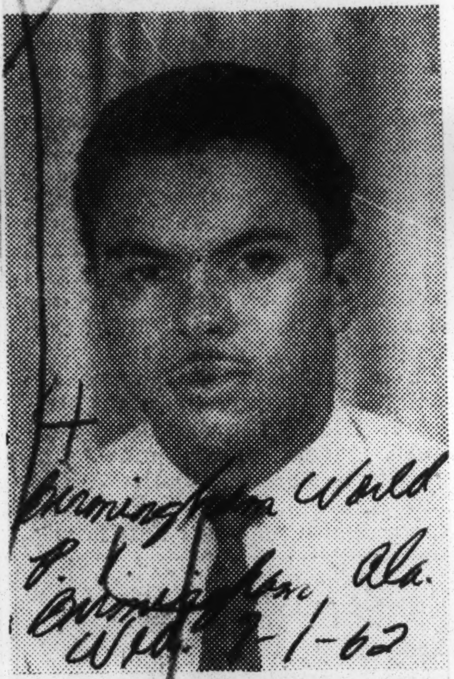
A controversy has been raging for several weeks since Professor Jackson was refused entry into the Boardwalk Art Show, which opened Thursday and will continue until Monday. Several exhibitors dropped out in protest, nearly closing the show.

THE VIRGINIA Beach Art Association, sponsors of the Boardwalk Show, met this wetk to vote on future integration. Only 45 of its 275 members showed up and the vote was postponed until fall.

However, a metropolitan Washington newspaper last Sunday quoted Virginia Beach city manager W. Russell Hatchett as saying the 1963 Boardwalk Show would be open to Mr. Jackson and other race members.

"I'm sure next year's show will be integrated," Hatchett is quoted as saying. "It has never been the feeling of the . . . city government that anyone should be denied the chance to show his work because of race, color, or creed."

To Present One-Man Art Show Aug. 2-3



JAMES ADAIR

Miles College will present James Adair of Atlanta, Ga., in a "One-Man Art Exhibit" as a special feature of the Festival of Music and Fine Arts at the college, Aug. 2-3.

The art show will be held in the W. A. Bell Library on the campus, from 9 a. m. to 4 p. m.

One spokesman said that the unusual and beautiful art exhibit will be of great value to persons who appreciate art.

Mr. Adair prepared a very large mural which hangs on the walls of GTE headquarters. The mural depicts the life of the late Prof. C. L. Harper. Another of Mr. Adair's murals was unveiled in July in the Education Building at Fort Valley State College. It expresses philosophically the wide scope of education.

He has shown his work at various art festivals throughout Georgia.

Currently, sketches of the recent NAACP Atlanta Convention are on display at the Atlanta University Library.

A product of Morehouse College and Fort Valley State College, he is a June graduate of the latter institution.

4 1962

Roberta Carmon, Newcomer To Chicago Shows Talent On The Job, In The Arts

Chicago Defender P.1 Chicago, Ill.

Jan. (20-26) 1962

Roberta Matilda Carmon, one of Chicago's newcomers, is a surprisingly modest girl, considering all she has to be proud of.

Roberta has looks, talent, and a sunny disposition that has gained for her many friends at home and at work in the Chicago regional office of the Standard Oil Division, American Oil company.

Yet it is hard to get her to talk about these obvious advantages.

It's a different matter when it comes to her family. Her pride in her parents and her brothers and sisters is evident in her willingness to talk about them.

FATHER AN EDUCATOR

Her father, D. S. Carmon, was a teacher and principal in the Kentucky public school system for 25 years before his retirement. A sketch of his life is in Who's Who in Colored America - 1927 edition. He and her mother, Marguerite L. Carmon, were both talented artists, a talent she has inherited.

Of her 10 brothers and sisters, three are teaching in the Gary, Ind., school system; two, Mrs. Frances Farr and Mae Agnes Carmon, as teachers; one, Marguerite Carmon, as director of the educational material center of Williams elementary school.

Another sister, Evelyn M. ... research chemist ... Reese hospital; a ...haniel O. Carmon, ... student at Hamp...tute in Virginia, and brother, Daniel E. ...non, jr., operates an automotive repair garage in Cincinnati, Ohio.

ENJOYS ART

Roberta herself is a girl of many talents, but her one consuming interest is art. She studied for a year at the John Herron Art Institute in Indianapolis, one of the foremost art schools in the Midwest.

"I like working with watercolor and charcoal best," she says, "but I don't feel that I'm quite good enough yet for serious work in oils. People are my favorite subject."

She is a writer also. An essay on the value of belonging to a church won her a $100 bond and led to an offer of a church scholarship at Springfield college.

She turned it down. Instead, she attended the University of Indiana extension school in Indianapolis for a year and worked as a key punch operator at the Army Finance Center at Fort Benjamin Harrison where she received a certificate of merit and a $100 cash award for superior performance of her duties. Later, she went to work for Standard Oil at its Indianapolis regional office, and was there four years before transferring to her present job in Chicago two months ago.

Between times, she has sung in the Bethel AME church choir, served on the welcoming committee that greets international exchange students. She also plays the piano, and has performed in a water ballet show.

Proud as Roberta is of her family, it is a safe bet that her family is equally proud of her.

WORKING in watercolor and charcoal is a favorite passtime of Miss Roberta Matilda Carmon, a newcomer to Chicago. She is employed as a key punch operator at the Chicago regional office of the Standard Oil Division, American Oil Company.

Atlanta Arts Festival To Open Monday At Piedmont

The Daily World Atlanta, Ga. Sun. 5-13-62

Monday, May 14, marks the beginning date of the Ninth Annual Atlanta Arts Festival, with the week-long exhibition of wide-range creations drawing a record number of amateur participants and contributors putting their talents on public display at Piedmont Park from May 14 to 20.

Long recognized as one of Atlanta's most democratic public offerings in terms of fair recognition and display of artistic talent, the Atlanta Arts Festival, as usual, will feature the works of some of the most acclaimed Negro artists in the local area.

Mrs. David Hein, president of the Atlanta Arts Festival, takes pride in pointing out that the festival had no policy of identifying individual works in terms of race. Spelman, and Clark Colleges, however, will have works among the college exhibitions.

The official Atlanta Arts Festival poster design this year is the prize-winning creation of a Morehouse College senior art major. Marvin Neal, in addition to receiving a $50 cash award for his unique design, has also received accolades and predictions as a promising artist with a bright future. The poster has been distributed throughout the city and surrounding area in promoting the festival.

SPELMAN COLLEGE CHORUS TO SING

Another anticipated feature of the festival will be the presentation of Dr. Willis James' famous Spelman College chorus at Monday night's opening ceremonies. An address by Mayor Ivan Allen Jr., and the awarding of special prizes will also be part of the evening's agenda.

Two Spelman College students, Misses Maudistine Simmons and Marshall Head will have a display of their copper and ceramic jewelry on exhibit at the craft pavillion. Herman Bailey, an art professor at Clark College, is one of the Negro artists expected to have works on exhibit.

In the past, such Negro artists as Maurice Pennington, Mrs. Jewell Simon, William A. Scott, III, and Jack Adams have won acclaim and repute for their show of talent at the art festival.

Through the years of its short existence the Atlanta Arts Festival has grown beyond all expectations in all areas. Each year more and more lovers of art have viewed the hundreds of masterpieces offered.

By last year, the arts festival had grown to such large proportions it was able to offer all the people of Atlanta a free ticket to view its art crafts, sculpture, theatre, ballet, modern dance, jazz, folk, and concert music.

Now the Atlanta Arts Festival is spearheading a move to have bond money appropriated for the construction of a huge culture center for Atlanta. During the week-long duration of the festival viewers will be asked to sign a petition asking for such a center.

The Atlanta Arts Festival extends a cordial welcome to all art lovers to see this year's showing and other events which will be presented each night.

Archer Student Pottery Genius

Atlanta World
O1 Sec 2

By HARMON G. PERRY

The art and music departments of Archer High School were in for their share of the spotlight this week in two separate occasions which brought honors and praise to both the group and individual responsible for the accolade.

Jun 5-13-62

Bennett Mitchell, a 17-year old senior who is gifted with a pair of creative hands, and imaginative mind, and the patience of Job, has earned the attention of many who know and appreciate art in the realm of ceramics and pottery.

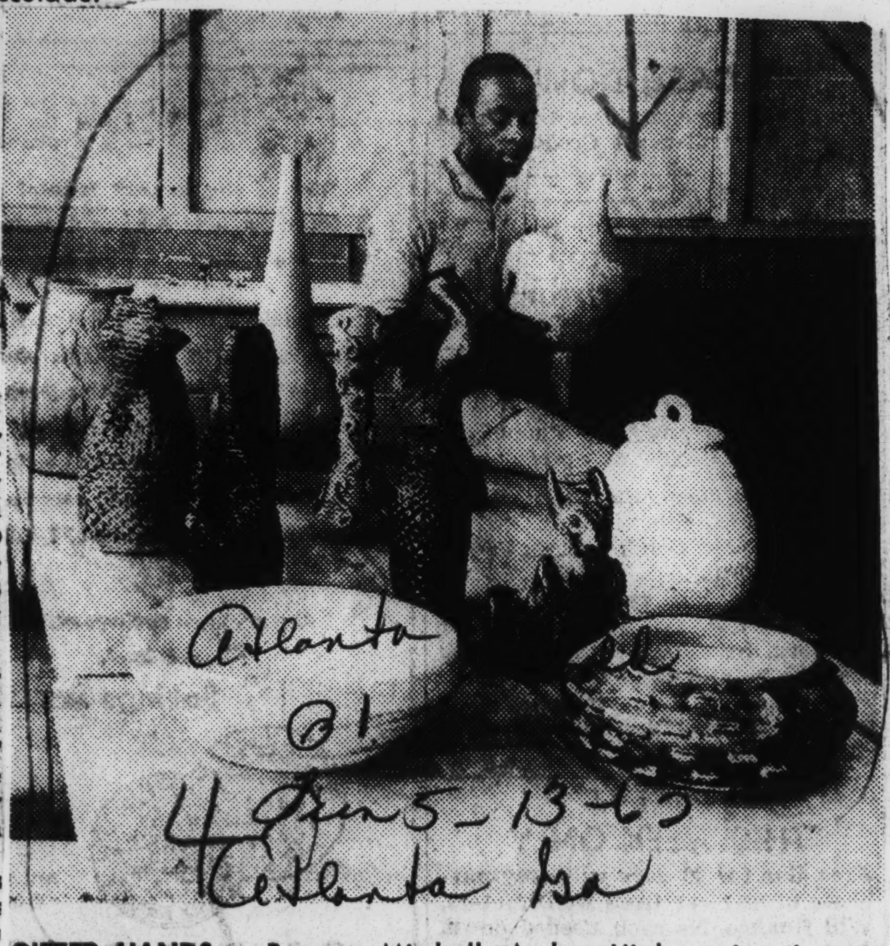
Young Mitchell has come to realize that he has a God-given talent to mold objects of rare beauty and unusual design from earth's red, white, and buck clay, which he says are inspired by nature in its simplest form.

Atlanta Ga

The young artist is being pushed and encouraged by Mrs. Virginia Akridge, his classroom art teacher at Archer. He has been under her watchful eye since he was an eighth grader. Mrs. Akridge, who knows a promising artist by second nature, says Mitchell, at this early age, could easily make a living selling his creations.

Since coming to the school art class Mitchell has filled the room with many pieces of his work in all sizes, shapes, and colors. One of his big prides is turning out these pieces of ceramics and pottery without the advantage of modern equipment—only his hands.

He has won many prizes for his work, and, though reluctant, has sold some. He will be featured in a one-man show as soon as a fee-free and suitable exhibition place is made available.



GIFTED HANDS — Bennett Mitchell, Archer High senior, is seen with some of the ceramic pieces he created during school hours over the past two years. (Photo by Perry)

African's Christ Art Stirs Row

The Miami Herald

CAPE TOWN, South Africa — (AP) — A young mulatto artist said Sunday South African police have asked him to explain his paintings of the crucifixion showing a black Christ with the face of politically banned Zulu Leader Albert Luthuli. Two Roman centurions in the scene resemble Segregationist Prime Minister Hendrik Verwoerd and his justice minister, Balthazar Vorster.

LUTHULI

The painting, now hanging in St. Luke's Anglican Church in nearby Salt River, has stirred up controversy.

Mh. 7-16-62

Ronald Harrison, the bearded 23-year-old painter, said police took him to Cape Town police station and requested him to make a sworn statement expaining the motives behind his work.

Harrison said his motives were entirely spiritual and had nothing to do with South Africa's segregation (apartheid) policies.

Miami Fla.

The artist said no charges were placed against him but claimed the detectives suggested they might remove the painting to prevent it from being stolen.

The newspaper Durban Tribune quoted Harrison as saying in an interview:

"The black Christ represents the universal spirit of Christianity; the white figures the evils of apartheid. There is nothing political about it. But if this painting is destroyed, I shall paint another."

At St. Luke's Church, the Rev. Percy Clough, rector, said he permitted Harrison's painting to hang in his church because he thought it good. But he said other clergymen criticized it as crude, amateurish and "more a gimmick than a work of art."

The Anglican archbishop of Cape Town, the most Rev. Joose de Blank, is expected to rule this week on whether the painting should remain in the church.

4 1962

'Finest Collection' Of African Art On Display

AUGUSTA, Ga. — A collection of African art facts at Paine college here has recently been called by an ethnologist from the American Museum of Natural History, "without doubt, the finest collection by a single person I've seen."

The ethnologist, Dr. Colin "very conservative," and re- M. Turnbull, also estimated the value of the collection at $15,000. He spoke of this estimate as "very conservative," and remarked, "You'd never be able to replace it for $15,000."

Paine received the collection from Mrs. William Elmo Tabb, widow of a Methodist missionary to Africa. The Rev. Mr. Tabb, a graduate from Emory university, served in Liberia and what was then the Belgian Congo. The Africana collection clearly comes from these areas, according to Dr. Turnbull.

The collection has long been housed on the second and fourth floors of Haygood Hall, Paines main building. There, it has been admired by many people, some of whom were competent judges of such a collection. Frequent comments to the effect that the collection might be very valuable, led Dr. E. Clayton Calhoun, Paine's president, to determine to have it thoroughly evaluated. Dr. Turnbull was invited to the college for this task.

Dr. Turnbull will be making a more complete report to the college at a later date. This will include not only observations concerning the nature and value of the Tabb collection, but also advice on the proper methods of display.

On this latter point, Dr. Turnbull has commented, "This exhibit could show how tribal society was in its early stages, how very well integrated and tightly-knit. And as soon as any important area of tribal life is altered — as when the tribal society begins to disintegrate. That's what's happening now.

THEIR PAINTINGS CHOSEN— Ernestine Mills, of 5624 Pembarton St., puts finishing touches to her painting to be submitted to the Junior Red Cross National Art Education Association. Looking on is classmate Ranson Carymen, of 813 S. 17th St., whose painting was also chosen. The paintings will be exhibited at the Western Saving Fund Society, Broad and Chestnut Sts., Philadelphia, April 30 through May 4. Some of the art work will be sent overseas for viewing by children of other countries.

4 1962 JULY

Labor And Genius Combined

Art Dream Grows For Courthouse Janitor

By STANLEY S. SCOTT

One of Fulton County's most talented employees is a 28-year-old Negro artist who compensates his $196.00 per month salary as a custodial worker at Fulton Superior Courthouse by selling his paintings to workers at the courthouse.

Homer G. Swann is a quite obviously ambitious young artist who has never lost sight of his "dream" of becoming a successful cartoonist, and after 18 months as a county employee he is suspicious of the fact that he could possibly remain in his custodial worker-a-position and have "the same title and pay for life."

TWO RELATED WORLDS

Swann, married and the father of three children, has two related worlds that compliment his drive to become successful and creative as a human being artist, he is ever aware of his status as an employee of the county.

The truth that he is a graduate of Booker T. Washington High School and has two years of education at Atlanta's Clark College, and yet holds the lowest paying job that the county offers does not deter his sense of dedication to his work.

In his own quiet way, Swann paints the soul and expression of a passing generation and conveys a message to the predominantly white purchasers of his work. That his creations are well liked is aptly attested by the courthouse workers who seek him out to purchase his painting of the Negro peanut man who peddles his goods on the courthouse steps, or his scene on canvas showing the dimly lighted night club with gay bronze faces, and other moods and passions equally as interesting.

Swann developed an early interest in art while a high school student under the direction of Mrs Beatrice Robinson, and later received further training and encouragement from A. D. Sherrod at Clark College. He received numerous citations and awards for his work while a soldier in the U. S. Army.

SECOND CHALLENGE

Secondly, the other dimension of which Swann is a constant part concerns his desire to progress in his immediate occupation.

"I don't understand it — now there is one Negro custodial worker that has been here 25 years with the same job and title, but yet, within the past six or eight months, I have seen other workers with less than a high school education promoted to higher paying positions.

"For example, the elevator operators (white only) make a starting salary of $227.00 per month and usually are promoted to higher posts after a short time, but in the past 25 years no Negro worker has been promoted from custodial worker to a higher position," Swann stated.

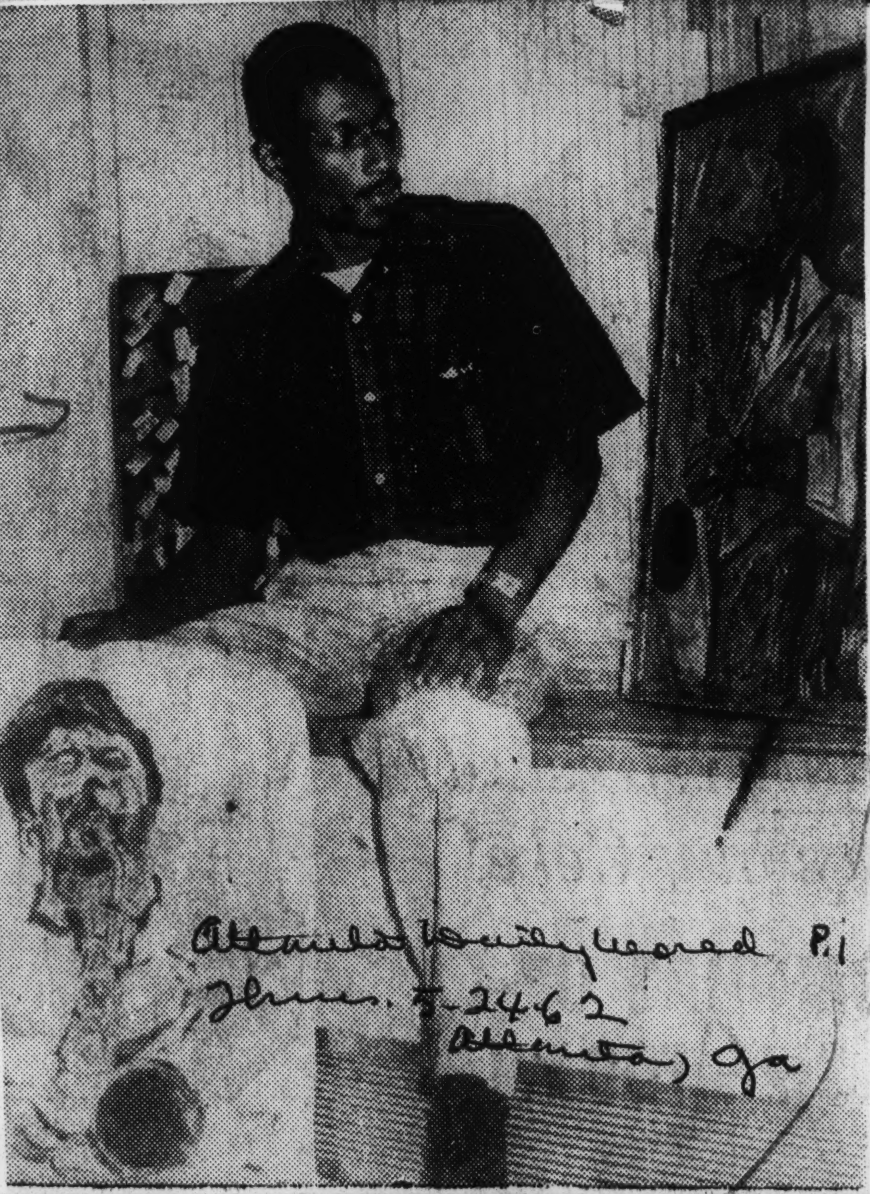
"I am further confused when they buy my paintings and tell me I have too much talent to be here," he said, "but I don't have an answer for them."

Swann, the artist has had prominent people such as Ralph McGill, Harold Martin and Atlanta Newspapers, Inc, cartoonist, Baldy, compliment his work. "They even sent me to the director of Atlanta's Art Institute. He told me I definitely had talent and should sponsor a one man show."

Swann, the courthouse custodial worker, continues to sell his creation at such a speed as to compensate his salary, and as he says: "Help pay the bills and eat."

But Swann's great ambition is to become a great cartoonist and "capture events and scenes as they happen daily."

As to whether or not he will paint the American scene with prominence or even get a promotion at Superior Court, only time will tell. But of this it is certain, if burning desire to achieve and create are tools of success, then, Mr. Swann will be on his way.



HOMER G. SWANN

Va. Beach Art Ass'n Admits Negro Member

VIRGINIA BEACH, Va. (ANP)—The Virginia Beach Art Association will be asked to decide July 5, if Negroes will be allowed to exhibit work in the Association's seventh annual Boardwalk Art show.

The question arose from an application from A. B. Jackson, art department head at the Norflok Division of Virginia State College, for an entry form to accompany work he wanted to submit for inclusion in the Boardwalk show.

The show has been limited in the past to white artists. Several local artists have boycotted the show because of its unofficial segregation policy.

TEN TIMES ONE IS TEN CL

Mrs. Annie Lowe, Ten Times One Is Ten Club member, stood won recognition at the recent 64th annual session of the Alabama convened at the Holt Street Baptist Church. Note the Artistic desi dent.—(Photo by Freeman)

HONOREES AT PRE-WEDDING

The Rev. H. H. Eaton, pastor, Dexter Avenue Baptist Church, to-be, displays one of the many gifts presented them Wednesday reception given at the church in their honor. The affair was spo of the church, of which Mrs. J. T. Brooks is general chairman.

$1,500 Sculpture Prize to Negro Artist

"Organic Construction," a creation of Richard Hunt, received the Mr. and Mrs. Frank G. Logan Art Institute Medal and Prize of $1,500 for purchase or an award for his sculpture.

The young Negro artist and metal sculpturer was among 22 artists who were awarded a total of $10,856 in the 65th Annual Exhibition by Artists of Chicago and Vicinity. The exhibition included 80 paintings and 25 pieces of sculpture by 105 artists over 18 years of age living in a 100-mile radius of Chicago's loop. None of the works have been previously exhibited in the Art Institute of Chicago.

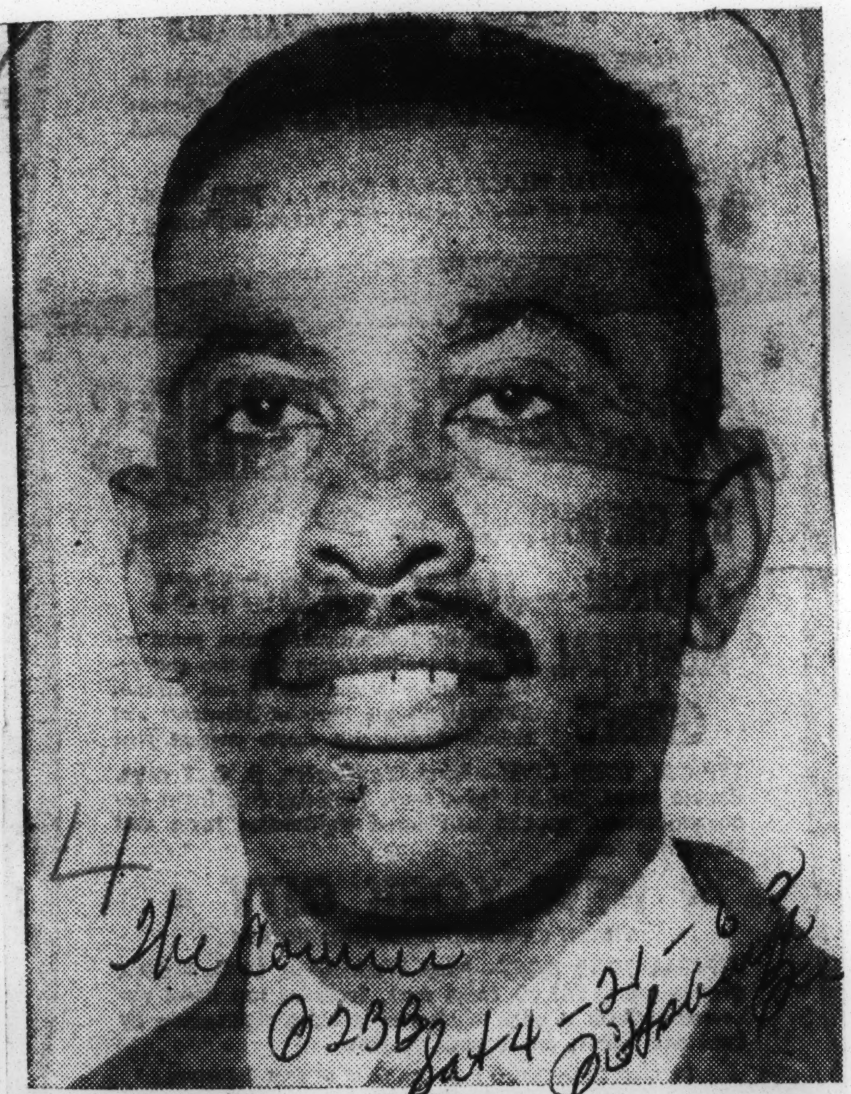
Jury members George Danforth, director, Department of Architecture, Illinois Institute of Technology; Dorothy C. Miller, Curator Museum Collection, Museum of Modern Art; Louise Nevelson, sculptor, New York City; Nathan Oliveria, painter, Urbana, Ill.; George L. Stout, director, Isabella Stewart Museum, Boston, selected the exhibit from a total of 1,080 works which were submitted and the same jury made the awards. The exhibition was open to the public from Friday, May 4, and closed June 3.

Richard Hunt, a native of Chicago and graduate of Englewood High School, was sponsored in his exhibit in the South Side Community Art Center. From 1948 to 1957 the talented young artist attended the School of the Art Institute of Chicago.

PRIZE WINNER—This odd gadget is the creation of artist Richard Hunt, who has gained fame as a sculptor, and is described as "Organic Construction." For his creation Mr. Hunt received the Frank Logan Art Institute Medal and a $1,500 award.—Photo courtesy of Art Institute of Chicago.

4 1962

STUDENTS VIEW AFRICAN ART AT N.C.C.—Durham, N.C.—These two North Carolina College students, John Mitchell and Jean Weir, are attracted by the bold and imaginative gouache paintings by Bantu boys in Southern Rhodesia. These are a part of an exhibition titled "Young Artists of Africa" now being shown at N.C.C. The unusual and striking works were executed by boys 9 to 14, many of whom had never seen a painting before.



WINS ART AWARD—John W. Arterberry, assistant professor of art, Florida A&M University, won the John Hope Award for the best landscape in the 21st annual exhibition of paintings and prints by Negro artists. The exhibition is held in the Trevor Arnett Library, Atlanta University.

New York Display —

DuValle Youth Wins Art Award

William M. Buchanan, 9th grade student at DuValle Junior High School, recently won honors in the 1962 National Scholastic Art Awards. William was awarded the Hallmark Honor Prize, a $100 award, for the best picture from each region. The presentation was made by Principal Thomas J. Long at a school assembly May 10.

Creative Expression

This year marks the 35th year of the Scholastic Art Awards project, which has aimed to encourage creative expression among high school students, to foster appreciation of the arts, and to bring before the community's attention the work of the schools and their teachers.

Since about 165,000 entries were submitted for Scholastic Art Awards across the nation, it was a real achievement for a student to have earned a national honor. The prize was one of 34 given throughout the nation.

On Display In New York

William's prize-winning picture and 433 other prize-winning entries are now being displayed at the National High School Art Exhibition Hall of Union Dime Saving Bank, New York City. The exhibition dates are May 7 through May 26. The picture, "The Refinery," an opaque water color painting, gives the artist's impressions of the oil refinery on Southwestern Parkway.

William is the son of Mr. and Mrs. William M. Buchanan, Sr., of 3033 Dumesnil St. He is an honor roll student of the school and he has been a member of the DuValle Children's Free Art Class since the 4th grade. His instructor is Mrs. Anna L. Huddleston, teacher of Art at DuValle.

WILLIAM M. BUCHANAN, DuValle student, displays the technique that won him a $100 award in the 1962 National Scholastic Art Awards project. There were 165,000 entries in the contest.

The Louisville Defender
Thurs 5-17-62

4 1962

By Joe Heiberger, Staff Photographe

American Indian Paintings on Display Here

Delores Montgomery, at left, and Grace Casper, students at Howard University, inspecting "Thanksgiving Dance" by C. Terry Saul, which is one of 49 paintings by contemporary American Indian artists that are on display in Howard's College of Fine Arts building. Artist Saul, 41, is a Choctaw Indian from Bartlesville, Okla. The paintings were assembled by the Museum of New Mexico and will be on display through Jan. 31.

Pittsburgh Artist Wins Top Award

MUNCIE, Ind. — Pittsburgh artist, William A. Smith, has won the Lincoln Press cash award in the eighth annual Drawing and Small Sculpture Show now being exhibited in the Ball State Teachers College gallery.

Judge of the show was Frederick Arnold Sweet, curator of American painting and sculpture at the Art Institute of Chicago.

Coming to Muncie from all parts of the United States, the entries totaled over 500 drawings and 150 sculptured pieces. Out of this record number, Sweet chose 204 drawings and 60 sculptures.

Smth's cash award was received for his drawing "Fish." Also chosen to exhibit was his drawing "Animals."

Florida Artist Receives Top Art Award At A. U.

John W. Arterbery of Tallahassee, Florida, received the John Hope Award for the best landscape in oil for "Playground" in the Twenty-First Annual Atlanta University Exhibition of Paintings, Sculpture and Prints by Negro Artists. The exhibition will open Sunday, April 1, in the Exhibition Gallery, Trevor Arnett Library, at 4:00 p m.. It will remain open daily through April 29.

Harold Neal of Detroit, Michigan was awarded the purchase award for the best portrait in oil for "The Red Robe," and Hayward Oubre of Montgomery, Alabama, the first award for any subject in oil for "Flight Into Space." This is Oubre's sixth prize in Atlanta University shows since 1947. Arterbery received first in portrait or figures last year and has previously received an award in prints.

The first award in water color went to Jewel Woodard Simon of Atlanta for "February Lace," and the second to William Carter of Chicago for "Three Women." Carter has previously won two awards one in 1942, the other in 1958. Mrs. Simon has taken two prizes in sculpture and two in water colors in earlier exhibitions.

For the sixth time since 1944 William Artis of Chadron, Nebraska, has received the first award in sculpture, this time for "Young Mother." The second prize went to Gregory Ridley of Grambling, Louisiana, for "Hold On."

In graphics Herman Bailey of Atlanta was awarded first for his drawing "Mother and Child,' and Norma Morgan, New York City, second for her etching, "Tired Traveller."

The following artists received Honorable Mention: in landscapes, Gerald Hooper, Tallahassee, Florida, for "Moonlit Sails;" in portraits or figures, Phillip Hamtpon, Savannah, Ga., for "Sunday Dress," Lois Mailou Jones, Washington, D. C., for "Vendeuses de Tissus — Haiti," Leonard Jones, Schenectady, N. Y., for "Four P. M." and James Watkins, Akron, Ohio, for "Negro Woman and White Birds." Also for oils, any subject, Howard Lewis, Tallahassee, Florida, for "Composition," Leonard H. Jones, Schenectady, N. Y., for "Flowers No. 2,' and William Carter, Chicago, for "Still Life with Two Bottles."

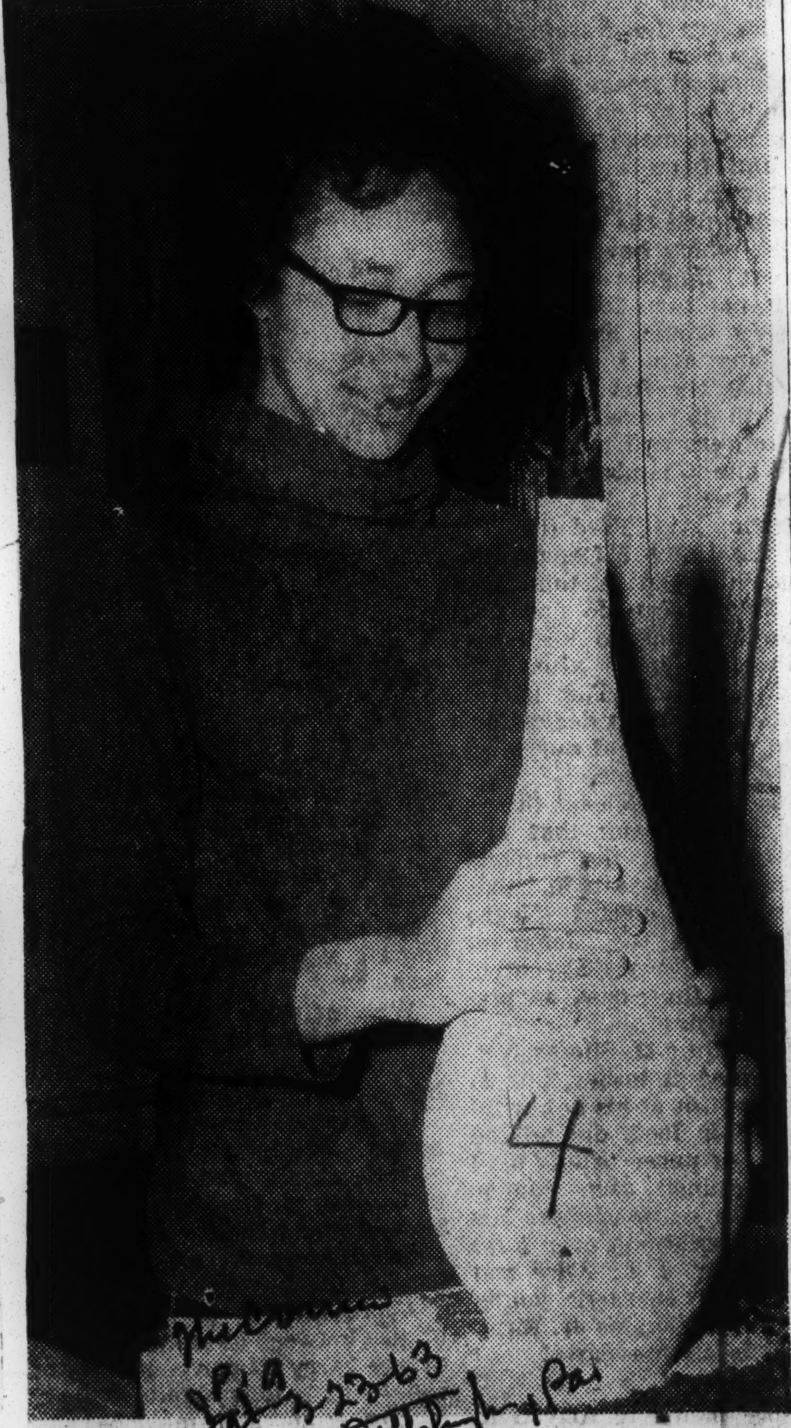
Honorable Mention in water colors went to Herman Bailey, Atlanta, for "Dusk,' and Lois Mailou Jones, Washington, D. C., for "Quai de Cabatage — Haiti;" in sculpture, to Leon L. Leonard, Waco, Texas, for "Eternal," and Jack Jordan, New Orleans, for "Anatomy of Beautiful Fowl;" in graphics, to Alvin Smith, Dayton, Ohio, for "Throng," Tom Feelings, Brooklyn, N. Y., for "Mother with Twins," Jack Jordon, New Orleans, for "Twentieth Century Mother and Child,' David Driskell, Taladega, Alabama, for "Owl" and L. T. Mills Tallahassee, Florida for "Alone."

YOUNG ARTIST — James Adair, young Atlanta-born artist, and social studies senior at Fort Valley State College, sits among a few of his paintings being featured in a week-long exhibit at the GTEA building here. The 24-year-old artist describes himself as one who paints emotionalism with light radiating from the subject rather than cast upon it. Adair, who has completed one mural for the GTEA in tribute to the late C. L. Harper, will have another unveiled next month at Fort Valley State College. He says the works of the Negro painter, like the musician and writer, is philosophical because of his history and struggle. (Perry's Photo)

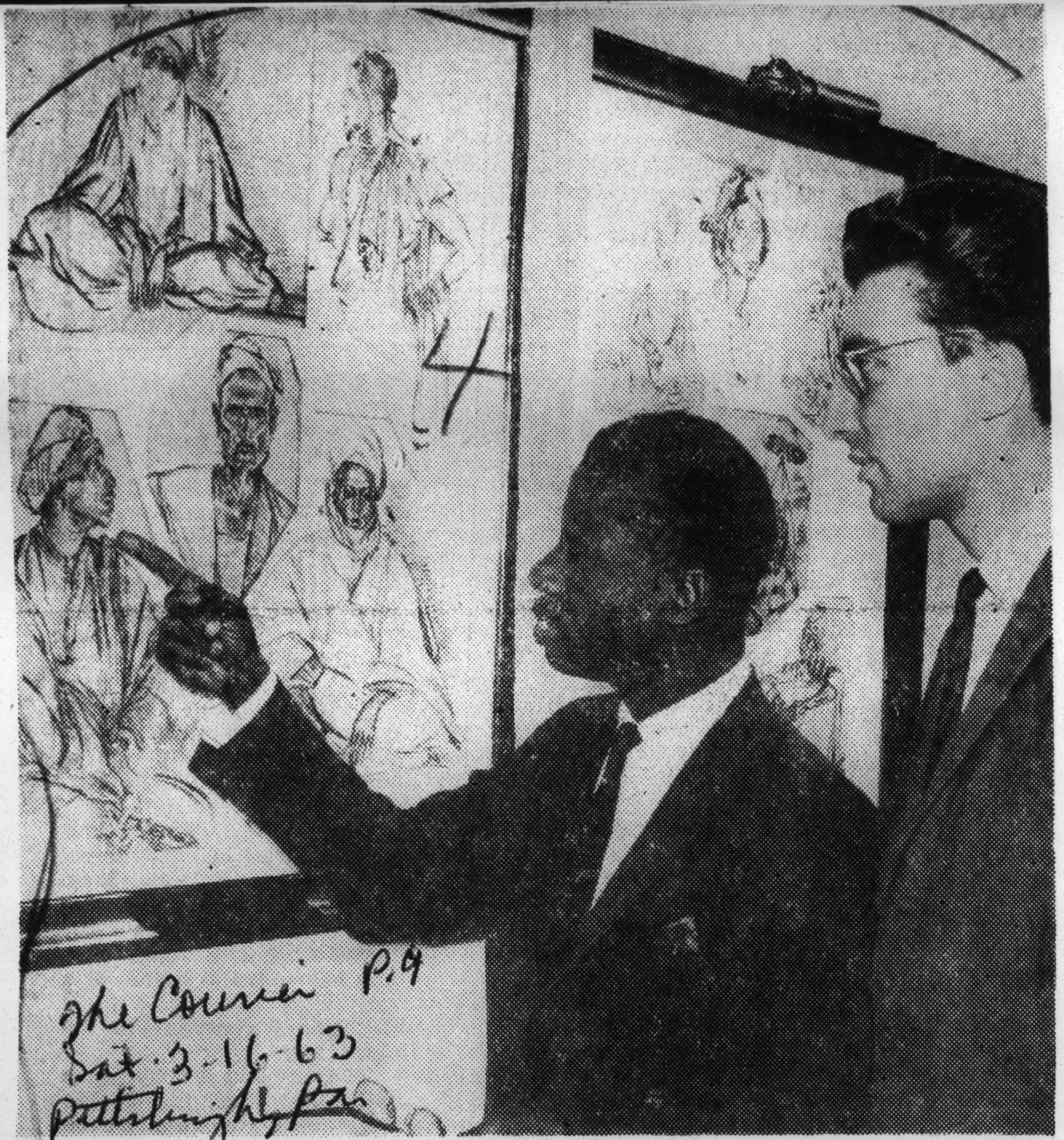
MAR FEB

4 1963

GEORGIA SCULPTOR STELLA WRIGHT CREATES PORTRAIT OF FAMED NEW YORKER — Georgia Day was declared at the Women's Council of Brooklyn when its eleventh annual Breakfast was held at the Hotel Granada Ballroom. Famed Sculptress Stella Wright, center, has just seen unveiled by President Ada B. Jackson, of Georgia (and now long time New York), the bust of 82-year-old Sarah Mosley (also from Dixie) which she created, from the sittings of Mrs. Mosley at her New York Studios at 226 West 138th Street. Miss Wright received her award in the field of art and Mrs. Sarah Mosley (financial secretary of Women's Council of Brooklyn) her award as "A Friend by the Side of the Road." Mrs. Daisy Bates, author of "Long Shadow of Little Rock," gave an especially autographed copy of book to Mrs. Mosley in tribute. Mrs. Marie Wright Eckford, also a native of Georgia, was cited for her contribution to public relations and civic affairs.



PRETTY POTTER — The gentle touch is what Miss Nettie Young of Tupelo, Miss., applies to this ceramic vase which she displayed during a recent art exhibit by students at Bennett College, Greensboro, N.C.



The Courier P.4
Sat. 3-16-63
Pittsburgh, Pa.

EXOTIC AFRICAN ART — Bernard Dadie, director of fine arts and research, Ministry of Education, The Ivory Coast, West Africa, discusses a 1928 primitive drawing of a West African native, on display at Fisk University, with Emanuel Roussakis, Fisk instructor of economics and business administration, who served as guide and interpreter for Mr. Dadie.

MAR

4 1963

N.C. artist wins top Atlanta award

The Afro-American

File

ATLANTA, Ga. — Gregory Ridley Jr., of Elizabeth City, North Carolina, received the John Hope Award for the best landscape in oil for "New York" in the twenty-second annual Atlanta University Exhibition of Paintings, Sculpture and Prints by colored Artists. Mr. Ridley, who won second prize for sculpture [illegible] 1962, was [illegible] awarded [illegible] Honorable Mention [illegible], any subject, for "Bir[illegible]

The exhibition [illegible] open Sunday, March 31 [illegible] Exhibition Galler, [illegible] Arnett Library, at [illegible]. The exhibition, to which the public is cordially invited, will remain open daily through April 28.

* * *

JOHN ARTERBERY of Tallahassee, Fla., was awarded the purchase award for the best figure or portrait in oils for "Ceres," and Calvin Burnett of Brookline, Massachusetts, the first award for any subject in oils for "Insect." This is Burnett's sixth prize in Atlanta University art exhibits since 1947; in 1961 he won second prize in water colors and first prize for prints. Arterbery received last year's John Hope award for landscape in oil.

The first award in water color went to Jimmie Moseley of Princess Anne, Md., for "Johannesburg," and the second to Norma Morgan of New York for "Ghost Light."

For the seventh time since 1944, William Artis of Chadron, Nebraska, has received the first award in sculpture, this time for "A Mother's Love." The second prize went to Jack Jordan of New Orleans for "African Decree."

IN GRAPHICS, James Reed of Cambridge, Mass., was awarded first prize for his lineoleum block "Depressed" and Jack Adams of Atlanta, second prize for his drawing "Head of a Boy."

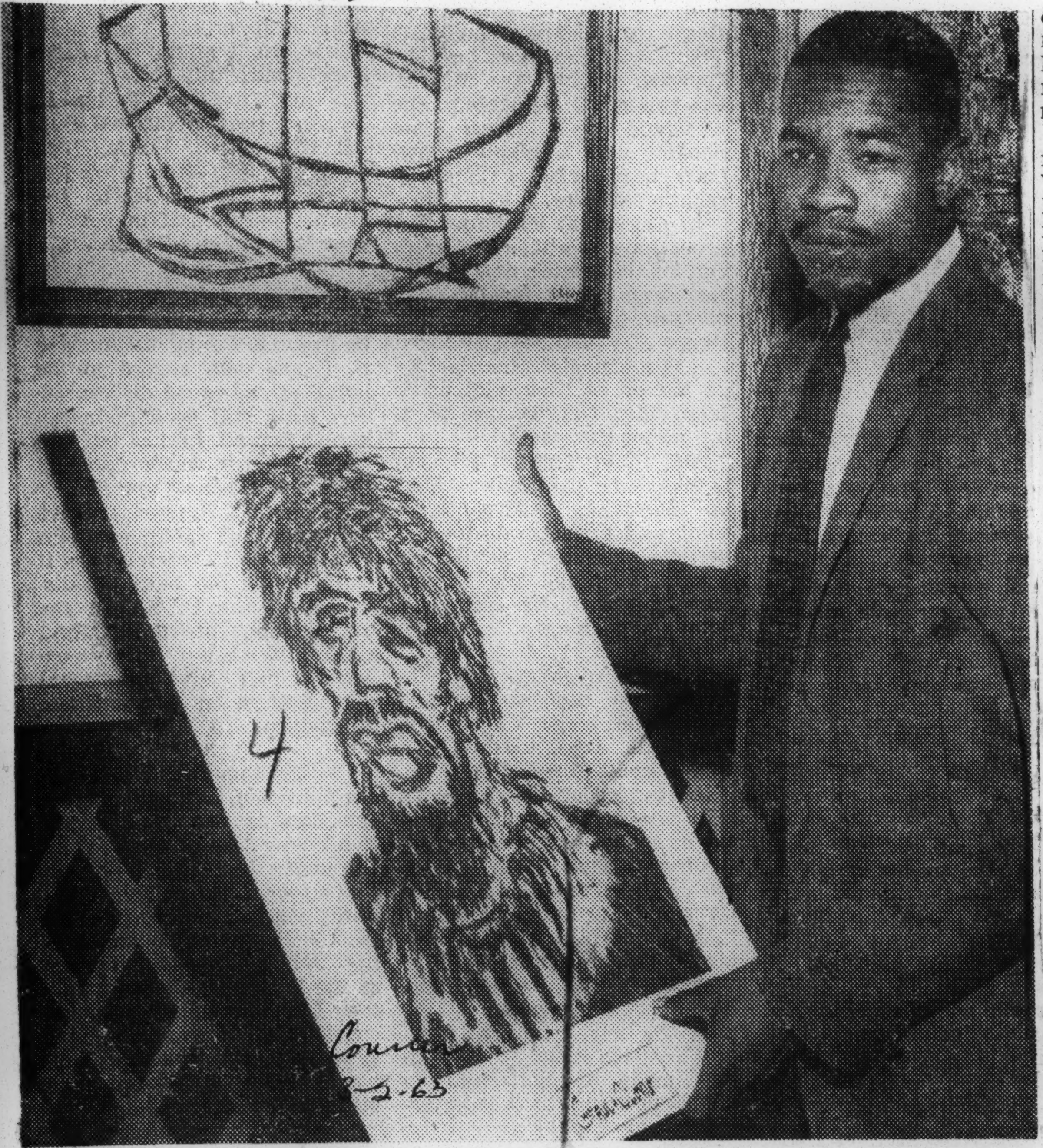
The following artists received Honorable Mention: in landscapes, Jewel Simon of Atlanta for "City Patterns," Helen G. Talley of Los Angeles for "Portrait of a Street Sign" and Jack Jordan of New Orleans for "Local Landscape"; in portraits or figures, James Watkins of Akron, Ohio, for Guitar "Blues," Lawrence Jones of Jackson, Mississippi, for "Triptych," and James Adair of Atlanta for "Carie Rene." Also for oils, any subject, Gregory Ridley Jr., for "Birds," Robert Artisst of Washington, D.C. for "Mixed Emotional Movement," Jack Jordan for "The Day He Said Forgive Them," and Geraldine McCullough of Maywood, Ill. for "Black Phoenix."

* * *

HONORABLE Mention in water colors went to John Payne of Langston, Oklahoma, for "Homage to Big Bill," Calvin Burnett for "Three Teenagers," and Floyd Coleman of Atlanta for "Betrayal"; in sculpture, to Melvin Edwards, Jr., of Los Angeles for "Black Expartriate," Carl M. Crawford of Fort Lauderdale, Florida, for "Awakening," Edward L. Pryce of Tuskegee, Alabama, for "Prayer," and Roy M. Terrell of Shreveport, Louisiana, for "The Watchful Eye"; in graphics, Sylvester Britton of Chicago for "Sleep," Floyd Coleman for "And They Were Not Concerned," Thomas Richardson of Grambling, Louisiana for "Synthesis" and Elaine Towns of Los Angeles for "Head of Boy."

The judges were Mrs. Ernest Felber, Frederic B. Schudder of the Art Department of Emory University, and Dwayne Hansen of the Art Department of Oglethorpe University. They also selected approximately one hundred and forty-eight works for exhibition.

4 1963 MAR.



SCORES ART "TOUCHDOWN" — James D. McCoy of Pittsburgh displays some of the art work he has created for a one-man Center. McCoy, a member of the Rutgers football team, is an art history major at New Jersey's state university.

Artist-Athlete Draws Praise In One-Man Show at Rutgers

Courier P. 4 Sat 3-2-63 Pittsburgh Pa

NEW BRUNSWICK, N.J.—James D. McCoy, a quiet and serious young man from Pittsburgh, Pa., spent last fall establishing a reputation as a promising sophomore end on the Rutgers University football team.

This winter, he's added another equally difficult area of accomplishment to the range of his talents. His first one-man show was as an artist is currently having a 10-day run in the Student Center of Douglass College, the women's unit of New Jersey's State University.

Some two dozen paintings in oil, tempers and mixed media have been attracting lively interest from students and faculty who throng the building daily.

That pleases McCoy considerably, since as an art history major, he feels that more college students should delve more deeply into art as a means of creative expression.

Jim McCoy and painting are no strangers to one another. While a student in Westinghouse High School he excelled in both art and poetry, winning national attention in both fields. As one of the ranking scholastic artists, his work was hung in New York along with other nominees for the Hallmark Honor Prize.

Art hasn't pushed poetry entirely into the background, although a busy class schedule and athletics have left him with all too little time for his creative work.

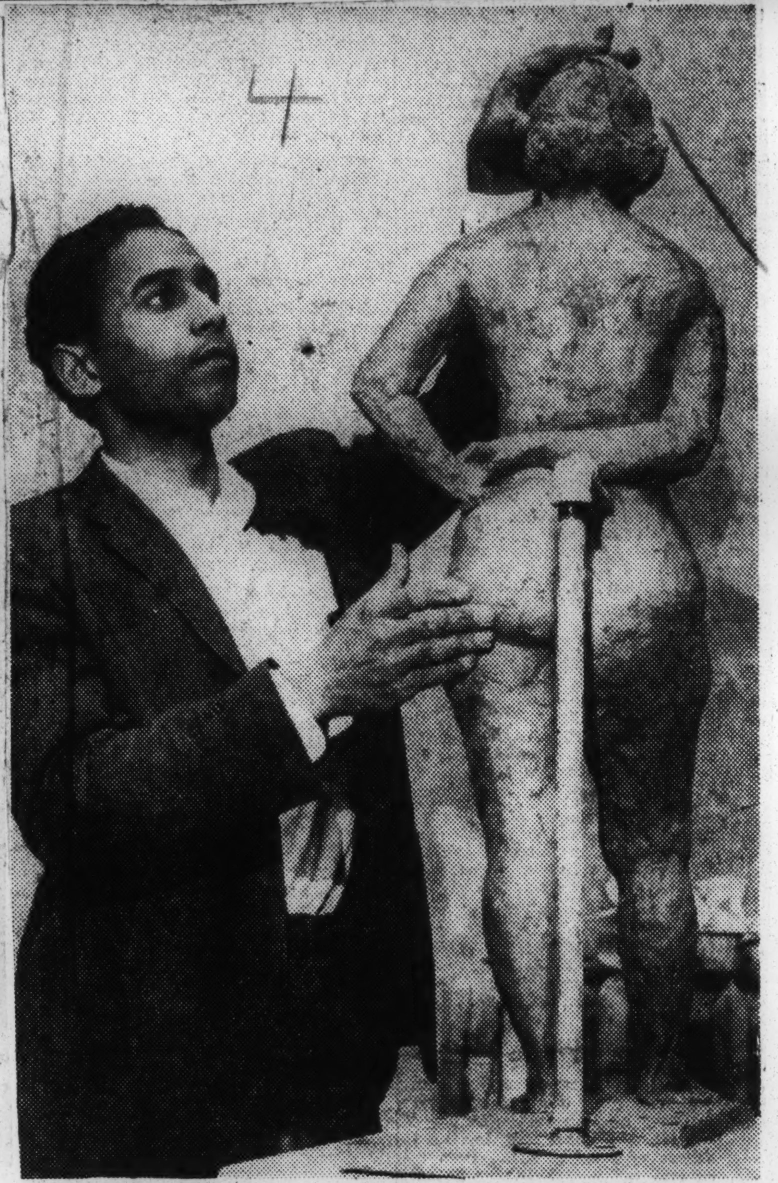
Art is more than just a hobby; McCoy hopes to paint professionally, perhaps to own and operate an art gallery, and to teach.

As an athlete, McCoy is blessed with speed and cat-like grace, making him a more formidable competitor than his 185 pounds, spread over a six-foot, one-inch frame, would indicate. In football, as a typically erratic sophomore, he progressed to a berth on the alternate unit in Rutgers' two-team system but tailed off in the closing weeks of the season.

As an artist, McCoy is an abstractionist but disdains the current trend of using art as a medium of psychological expression. He defies viewers to interpret any given piece of work in terms of the mood which moved the artist while painting.

His own technique is to let the brush develop the canvas with a high degreee of spontaneity, then to develop carefully a given area of the abstraction to give it full depth of expression.

Armatures, wire and water clay were the starting tools at 9 A. M. Monday when the Edmund Stewardson Prize competition in sculpture began at the Pennsylvania Academy of the Fine Arts. Students had 18 hours of working time in three days to do a figure from life for $100 prize.



Richard Blake, student at the Tyler School of Fine Arts, won first prize for his 36-inch figure in the round. Blake aspires to teach.

Prize Plus Beer

'Outsider' Wins Contest At Academy

By MIKI MAHONEY

AN 18-hour sculpture competition at the Pennsylvania Academy of the Fine Arts ended at 4:30 P. M. Wednesday, but the only pressure that exploded came from beer cans.

"It's a custom," said 19-year-old Richard Blake, winner of the competition. He was referring to the beer can in his hand and the lunch that had been supplied by Harry Rosen, instructor in sculpture and figure construction.

Blake, of 5538 Matthews st., Germantown, won the $100 prize in the three-day contest that began at 9 A. M. Monday. He is a third-year student at the Tyler School of Fine Arts and was one of two "outsiders" in the competition that drew 15 entries from the Pennsylvania Academy.

The young men and women worked in a sculpture studio that was turned into an isolation booth for three days. Only competitors were allowed in.

* * *

THEY were each given a stand, an armature, some wire and water clay. With those materials they were required to turn out a full-length figure from life in the round. Figures could be no less than 30 inches and no more than 36 inches high.

Blake, who aspires to be a sculpture teacher, actually had only two days to work on his entry. "It fell down the first day," he said, "and it had to be thrown up again on Tuesday."

Blake said he was more surprised than anyone at being chosen for the prize. "I'm a marble carver," he said, noting that he hadn't worked in water clay for more than a year.

New York sculptor Clara Fasano judged the works. For first and second honorable mentions she chose Cynthia Bayer, 21, of 635 Tennis ave., Ardsley; and Stephen Hinkle, 20, of 928 Spruce st.

N. C. ARTIST RECEIVES TOP A.U. ART AWARD

Gregory Ridley, Jr., of Elizabeth City, North Carolina, received the John Hope Award for the best landscape in oil for "New York" in the Twenty - Second Annual Atlanta University Exhibition of Paintings, Sculpture and Prints by Negro Artists. Mr. Ridley, who won second prize for sculpture in 1962, was also awarded an Honorable Mention in oils, any subject, for "Birds."

The Exhibition will open Sunday, March 31, in the Exhibition Gallery, Trevor Arnett Library, at 4:00 p. m. The Exhibition, to which the public is cordially invited will remain open daily through April 28.

John Arterbery of Tallahassee, Florida, was awarded the purchase award for the best figure or portrait in oils for "Ceres," and Calvin Burnett of Brookline, Massachusetts, the first award for any subject in oils for "Insect." This is Burnett's sixth prize in Atlanta University art exhibits since 1947; in 1961 he won second prize in water colors and first prize for prints. Arterbery received last year's John Hope award for landscape in oil.

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In graphics, James Reed of Cambridge, Massachusetts, was awarded first prize for his linoleum block "Depressed" and Jack Adams of Atlanta, second prize for his drawing "Head of a Boy."

The following artists received Honorable Mention: in landscapes, Jewel Simon of Atlanta for "City Patterns," Helen G. Talley of Los Angeles for "Portrait of a Street Sign" and Jack Jordan of New Orleans for "Local Landscape;" in portraits or figures, James Watkins of Akron, Ohio, for Guitar Blues," Lawrence Jones of Jackson, Mississippi, for "Triptych," and James Adair of Atlanta for "Carie Rene." Also for oils, any subject, Gregory Ridley, Jr., for "Birds," Robert Artisst of Washington, D. C. for "Mixed Emotional Movement," Jack Jordan for "The Day He Said Forgive Them," and Geraldine McCullough of Maywood, Illinois, for "Black Phoenix."

Honorable Mention in water colors went to John Payne of Langston, Oklahoma, for "Homage to Big Bill," Calvin Burnett for "Three Teenagers," and Floyd Coleman of Atlanta for "Betryal;" in sculpture, to Melvin Edwards, Jr., of Los Angeles for "Black Expatriate," Carl M. Crawford of Fort Lauderdale, Florida, for "Awakening, Edward L. Pryce of Tuskegee, Alabama, for "Prayer," and Roy M. Terrell of Shreveport, Louisiana, for "The Watchful Eye;" in graphics, Sylvester Britton of Chicago for "Sleep," Floyd Coleman for "And They Were Not Concerned," Thomas Richardson of Grambling Louisiana, for "Synthesis" and Elaine Towns of Los Angeles for "Head of Boy."

The judges were Mrs. Ernst Felber, Frederic B. Scudder of the Art Department of Emory University, and Dwayne Hansen of the Art Department of Oglethorpe University. They also selected approximately one hundred and forty eight works for exhibition.

SCULPTOR GETS GRANT—Frank Hayden of Southern University's Department of Arts, has been awarded a Henrik Kauffmann Fellowship to study this fall in Copenhagen, Denmark. Hayden is a noted young sculptor specializing in religious subjects. A native of Memphis, Tenn., he is a graduate of Xavier University and Notre Dame.

NCC artist shows work in exhibition

DURHAM, N.C. —John R. Gordon, instructor of drawing and painting at North Carolina College, has a one-man show of his drawings and paintings at the Paintings Upstairs Gallery, 11[illegible] West Franklin St. Chapel Hill.

The exhibit, which consists of 10 paintings and 12 drawings, will run until April 26. Four of the ten paintings, and all of the drawings, were completed this year.

Gordon, a former teacher at East Carolina College, joined the art faculty at NCC in September of 1962 after a two - year absence from college teaching. In 1960 he moved his family to San Miguel de Allende, Guanajuato, Mexico, where they remained for four months.

Gordon's paintings have won recognition for him in the form of awards in various exhibitons. Among them an award at the 1958 North Carolina Artists' Annual t the N. C. Museum of Art; the Irene Leache Memorial Competition Purchase Award in Norfolk, Va.; 1960.

'Freedom' Paintings On Exhibit

NEW YORK — A group of paintings based on the heroic and stirring integration movement in the South will be on exhibit here through May 15 at Roko Gallery, 867 Madison Ave.

Created by May Stevens, outstanding young artist, the theme of the paintings revolves around the noted "Freedom Rides" peaceful prayer demonstrations, and the people, both Negro and white, who suffer the effects of segregation and fight to do away with it.

After viewing this art, the Rev. Martin Luther King stated:

"These paintings symbolize the new-old struggle of the Negro people for dignity and freedom in images of moving emotion for those of us involved in that day-to-day fight for human dignity — the clear face of a child being led to school through vulgar screams; tension and hope in the dim light of a Freedom Ride bus; a frieze of figures in prayer at Albany, Ga., where a monument will stand some day; people walking together to make their way."

Miss Stevens studied in Boston at the Massachusetts College of Art, in New York at the Art Students League and in Paris at the Academie Julian. Her first one-man show was held in Paris in 1951 at the Galerie Huit, a cooperative gallery of young Americans painting in Paris.

Returning to New York she showed in one-man exhibitions at the Galerie Moderne, Salon de Jeunes Peintres in Paris and various national exhibitions in this country.

ON EXHIBIT — Mickey Strum (right), daughter of Major and Mrs. Major (sic) Strum of Houston, Tex., shows her teacher a sampler she made for exhibit in a recent Arts and Science Fair conducted by the Fort Benning children's schools. Members of the Fort Benning P-TA attended the affair in lieu of their April meeting. Mrs Richard Linderman of Cleveland, Ohio teaches a fourth-grade class at Edward A White School.

Sculptress Wright group show in NY

NEW YORK — A precedent in art circles will be set particularly in the Harlem area by a group show of painters and sculptors opening at the 145th Street Bowery Savings Bank in uptown Harlem. It was spearheaded by Stella Wright, internationally known female sculptor, life member of Art Students League and a Monitor staffer.

The group show of some eight members and Miss Wright opens at the Bowery Savings Bank, St. Nicholas and 145th Sts on April 15. The exhibit features the work of Rita Calo, Doris Fletcher, Helen Noone Keefe, Nathaniel Pinkney George Rodney, Nathaniel Danes, Roberta Reichback and Bertha Wunn, painters and members of the Art Students League.

Miss Wright is the only sculptor listed and will unveil a special work during the show which will be on view to the public without fee, April 16 —through May 5.

Art Professor Elected To Royal Society Of Arts

WASHINGTON, D. C. —An associate professor of art at Howard University has been elected to fellowship in the Royal Society of Arts, an organization founded in England 209 years ago to encourage arts.

She is Mrs. Lois Jones Pierre-Noel of 1220 Quincy street, northeast. Mrs. Pierre-Noel is a teacher of art and design in the College of Fine Arts at Howard. She has been a member of the faculty since 1930.

MRS. PIERRE-NOEL'S art works have appeared in both national and international exhibits. These include the Pennsylvania Academy, National Academy of Design, Corcoran Biennial, Salon des Artistes Francais, Galerie de Paris, and the Salisbury Museum (Southern Rhodesia).

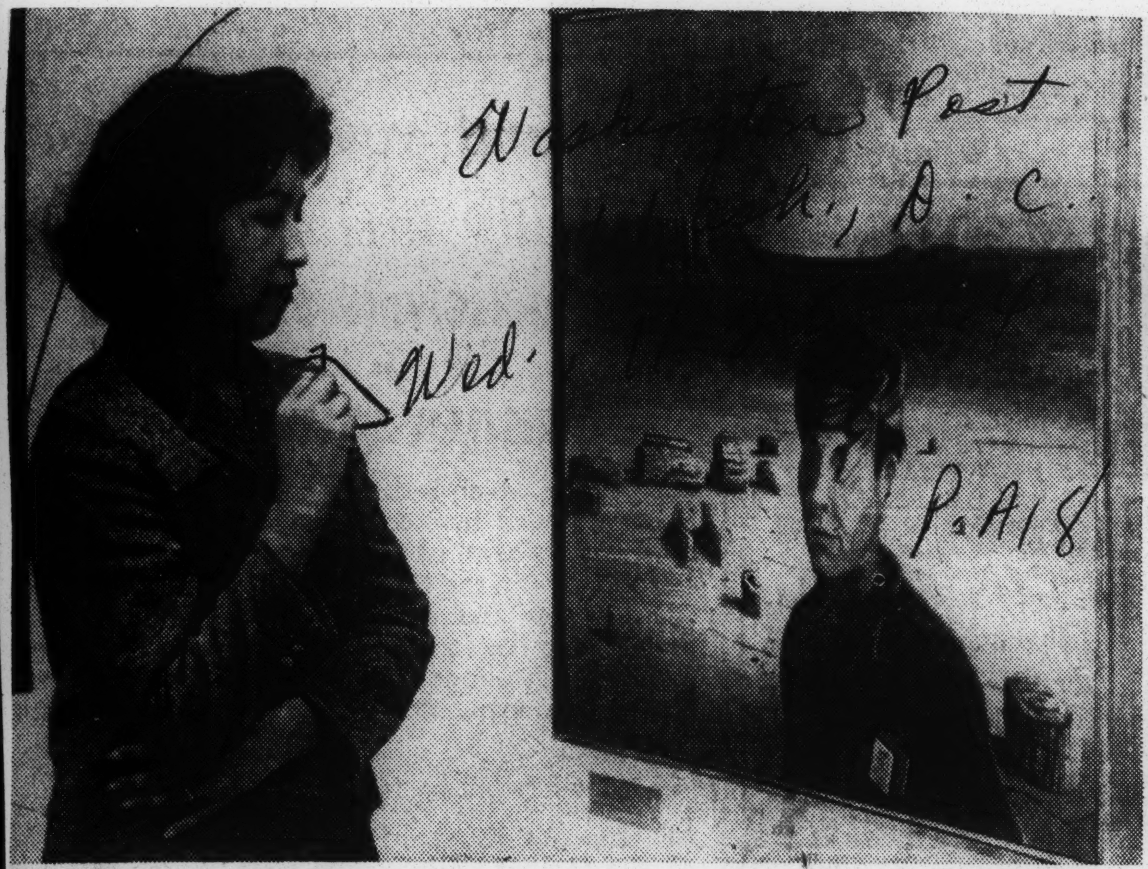
The Government of Haiti awarded her its decoration of merit for achievement in art in 1954 when she exhibited her "Paintings of Haiti," a collection of 35 oil and watercolor works depicting Haitian life and scenery.

A NATIVE OF Boston, Mass., she is a graduate of the High School of Practical Arts, and the School of the Museum of Fine Arts in that city. She received a certificate from the Boston Normal Art School in 1927, attended Harvard and Columbia Universities, and earned the Bachelor of Arts degree in art education at Howard.

The Royal Society of Arts was founded in 1754 and granted a charter by Queen Victoria of England in 1847 Each year the society honors an artist for distinguished contributions to the field of art.

MRS. LOIS PIERRE-NOEL
Honored

4 1964



By Arthur Ellis, Staff Photographer

Art by American Indians Goes on Display at Interior Department

Rose Robinson, at left, a Hopi Indian on the Interior Department's Indian Arts and Crafts Board, is shown as she inspected "Face of Kin-Ya-Onnie Beyer," a painting by R. C. Gorman of Houston, Tex., at Interior yesterday. Gorman, a Navajo, is one of the American Indian artists whose works were put on display here yesterday. Eskimo and Aleut artists also are represented among the 88 works that will be shown at Interior through Jan. 29. Also being shown are 44 paintings borrowed from the Indian art collection of the Philbrook Art Center at Tulsa, Okla. Reproduced above at center is "Madeline," an oil by Caroline Orr, a Colville Indian of Omak, Wash., and at right is "Delegation," Tom Claymore, a Sioux of Aberdeen, S. D. The works of art are displayed in Interior's Art Gallery on the seventh floor of the Department's building at 18th and C Streets nw.

4 1964 DEC

Virginian-Pilot Photo by S. H. Ringo

Jackson and "students who want to be taught"

ART RECEIVES A CHANCE

By JOHN MOREAU

Virginian-Pilot Staff Writer

Virginian Pilot

NORFOLK—A modest project is under way at the Norfolk Division of Virginia State College intended to encourage promising students who otherwise might be alienated from the world of art.

The program is an effort, as director A. B. Jackson Jr. puts it, to help young artists improve their skills before they are wooed into another endeavor like business or science.

P. 21

"The problem certainly isn't motivating these students—as I at first thought it would be—because they're as eager and serious as can be," Jackson said.

Jackson, a widely known artist who is assistant professor and chairman of the Fine Arts Department at Norfolk State, has an $1,800 grant from the Virginia Museum of Fine Arts, Richmond. The money is for financing free, three-hour art classes Saturday mornings at the college.

Mon. 11-30-64

"For a long time I've wanted to do something like this," Jackson said. "Most students in college preparatory courses who have artistic ability don't get a chance to use it. They just don't have the classes."

The class he teaches provides all supplies for students.

"The thing that made me aware of a need for a program like this, Jackson remarked, "was that when in the past I've offered free art classes at various places in the city, there would be great interest.

Norfolk, Va.

"But when it came to buying supplies and continuing the classes, the kids just couldn't afford it and that was that."

Now, however, he can keep the students coming regularly. Although the program was to have 15 to 20 participants and although applicants had to be screened by Jackson, word spread, more applications were made, and now the class averages 25 to 30.

The members are in junior and senior high school, some are in college, and others are adults. The latter group includes both students and assistant instructors. Some have studied under Jackson in summer or night school.

Jackson has planned the first 3½ months for basic instruction in wood cutting, painting, and drawing in the mediums of pencil, pen and ink, and charcoal.

After the basic instruction period, each student will select what he wants to do in one of the areas and Jackson will work with him.

Jackson has not included ceramics and sculpture, he said, because he is not qualified in those areas. Later, however, James H. Johnson, an instructor in the college's Art Department, will give demonstrations.

Jackson said he expects others in the Tidewater area will be helping out. Next Saturday Edward Porter, assistant professor of art at Old Dominion College, will give a lecture demonstration on block printing.

"Porter's strong in this area," Jackson said. "I know enough about it, but I'm essentially a painter, and it's people like Ed who can really help us out."

Jackson believes there is great potential for the program in Tidewater, but doesn't think it can get very far unless other agencies like the Norfolk Museum, and artists in the area with particular skills can help out.

That the students come on their own suggests to Jackson there is "fantastic enthusiasm" on their part.

"But I don't think the community is aware of the interest, and I certainly don't think it is taking advantage of it. You know in most large cities there is some kind of program and we need one."

Jackson's students are enthusiastic about the program.

One of them, Arnett Gray, 33, a choreman at a trailer park and the father of five children, has wanted to be an artist for as long as he can remember. But he has had little training.

"This is tremendous for me," he said. "I'm learning things I never thought of before. It gives you a feeling of being an artist even though you're not."

Gray wants to be a commercial artist, and thinks things still may work out that way for him.

For Mrs. Sylvia Delzelle, the experience is just as rewarding. She is art teacher at Granby High School, but Saturday mornings she is Jackson's pupil.

"I've learned new approaches to drawing," she said.

And Miss Charlene Stant, an ODC freshman who is on a fellowship at ODC awarded her by the Virginia Museum, said good naturedly that she is learning she doesn't know how to make block prints well.

"The flowers are killing me," she fretted. "They just won't come out right." Last summer she won third prize in graphics at the Tidewater Arts Festival in City Park and she sold enough work to pay for books this school year.

Virginian Pilot

Younger students are just as ardent. Linda Suiter and Loretta Reid, ninth-grade classmates at Jacox Junior High School, Norfolk, said they have always loved art, have painted and done drawing, but want to learn more and eventually have careers in art.

Mon. 11-30-64

Bill Leiderman, a Granby senior, and Kathy McLean, a junior at Frank W. Cox High School, Virginia Beach, also want careers in art. Bill will enter Rhode Island School of Design next fall and wants to be a stage designer.

"At school," Kathy said, "there are lots of people who tell you something is great, but they don't know any better. You yourself know it's not very good. The thing is that there's no competition."

"What's good about this," Bill commented, "is that you feel you're getting criticism that's good, from people who know."

As for Jackson, he says he's "having a ball," partly because most of his students seem to have considerable potential.

"For the first time in 10 years," he declared, "I have only students I chose and who chose me, who want to be taught."

4 1964 OCT

Lincolnville Has No Waterway But May Have The Largest Navy

The News and Courier, C-5-C

10-2-64

By RUDOLPH PYATT

Charleston S.C.

Lincolnville has no navigable waterway but it does have what could be the biggest navy in the state.

Vessels resembling those of Revolutionary War vintage, both world wars and the modern era are berthed on shelves, mantles and tables in the home of Mr. and Mrs. Miller Ross.

Ross' hobby is building model ships. He has nearly 50 vessels in his Lilliputian armada.

His collection includes scale models of famous sailing ships, ocean liners, destroyers, carriers and submarines.

Ross exhibits special pride in his models of Old Ironsides, the Queen Mary, the United States, the Arizona, the Nautilus and PT 109.

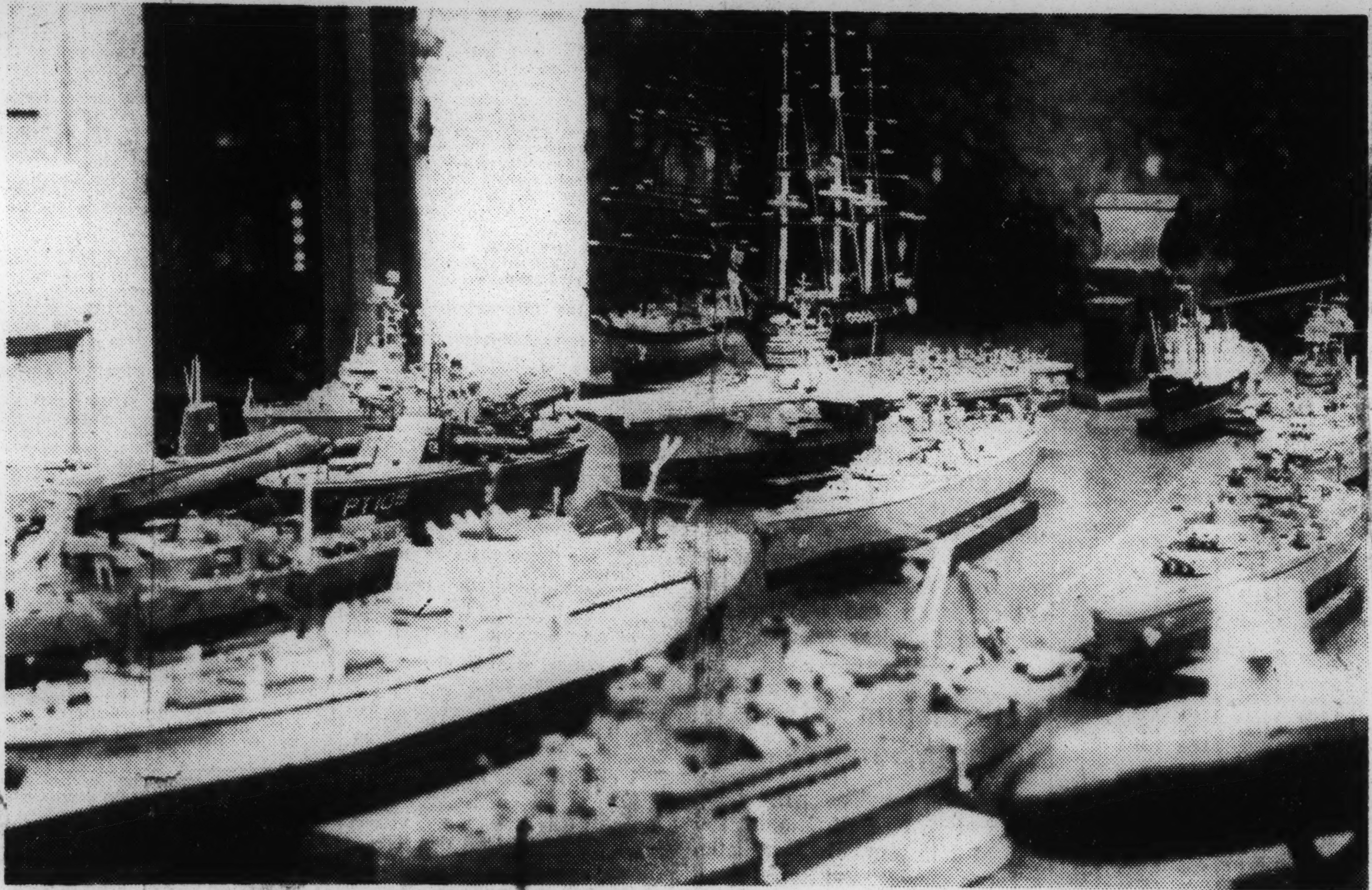
His eyes become a little misty when he talks about the Arizona. Several of his close Navy buddies were aboard when she was sunk by the Japanese at Pearl Harbor.

Ross takes pride in something bigger than his ships. He is a veteran of 42 years federal service.

The 63-year-old Lexington, Kentucky native joined the Navy in 1919 and retired as chief machinist mate in 1945. Driven by restlessness and a passion to be near ships, he went to work as a machinist at the Charleston Naval Ship Yard in 1946.

Ross summed up his devotion to the Navy when he said:

"I guess you can call it patriotism. I'm stuck on the Navy. It's in my blood. I wouldn't take anything for the experience I've had."



MILLER ROSS' ARMADA FILLS TABLE TOP

Three-masted sailing ships, submarines and PT 109. (Photos by Pyatt)

A wall in the Ross' living room is lined with citations from ship commanders, former secretaries of the Navy and local shipyard commanders.

Ross said he became interested in woodwork while on duty in China. He said he was impressed by the beautiful, intricate carvings of the Chinese.

"I decided to go in for it in a big way when I was stationed in Honolulu," he said. "We had a hobby shop there and I spent a lot of time in it."

Some of his models are built from commercial kits, some are made from available materials and others are combinations of these two sources.

Typical of the dexterous skill and finesse put into his work are the riggings on such vessels as Old Ironsides and the Santa Maria.

Ross said it takes three to four days to complete one of his models.

"Sometimes I stay up until four and five in the morning working on these things," he said.

He does not bother to keep account of the money he has put into his hobby.

Sometimes I go into the store and come out with $20-25 worth of material," he said.

His skill and knowledge of ships have prompted several persons to suggest that he venture into the boat building business but he scoffs at the idea, pointing out that he has retired.

Ross' knowledge has to be attributed to more than his background as a machinist and years of experience in the Navy.

"When I was in the Navy, partner, guys would ask me, 'Ross, how come you know so much about the ship?' I'd tell them I knew because I studied it on duty and off.

"I used to go all over the ships, all down in the bilges. I learned the shape of every single part," said Ross.

His hobby took on a different aspect when he started building model airplanes of World War I and II. Perhaps the most unusual aspect is his collection of fire engine models.

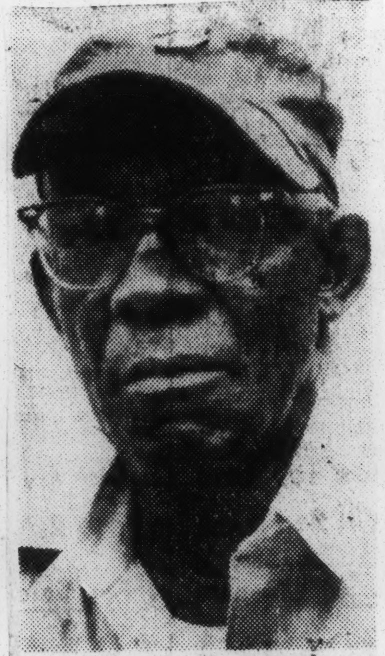
What will he build next? "I don't know, partner," he said. "I just like to work with m[y] hands."

"Besides, I'm retired and don't have anything else to d[o] so I spent a lot of time doing this. It keeps me from being idle and getting into trouble," Ross chuckled.

In his backyard, he has a workshop which has almost every conceivable item that the average do - it- -yourself buff dreams of having.

Ross gives many of his models to neighborhood children. He said he desires to do more than that for them, however.

"I have a lot of property here," he said. "and I'd like to build a recreation center where the kids can come and stay out of mischief."

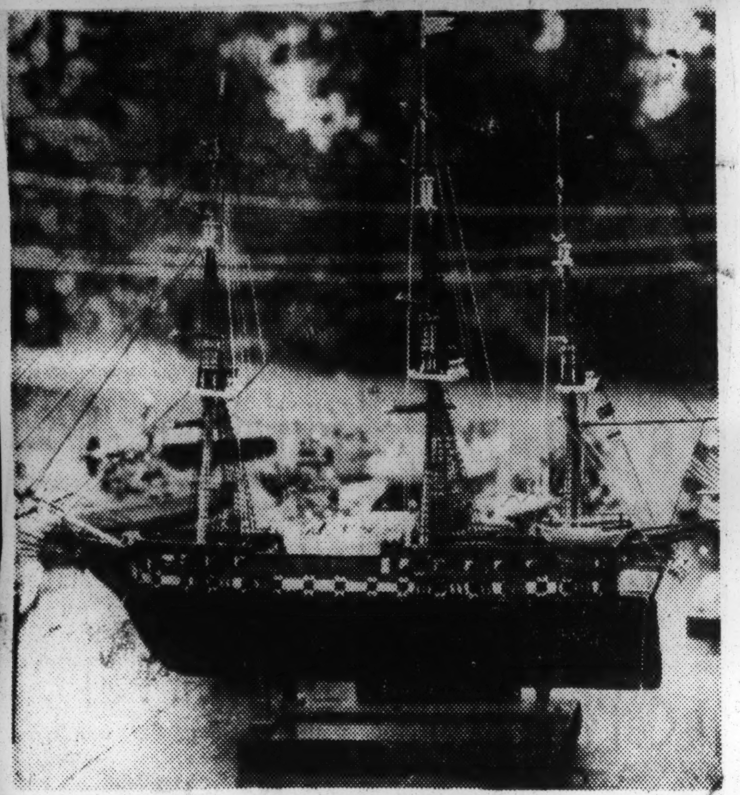


MILLER ROSS

Ships In His Blood

How does Mrs. Ross feel about her husband's retirement activities?

"I let him have his fun," she said. "I never touch those old models of his. I don't even dust them. I'm afraid I might break one."



OLD IRONSIDES
One of artist's favorites.

4 1964

SEPT.

Herald Tribune photo by MORRIS WARMAN

COMING ATTRACTIONS in United Harlem Week: these artists and their paintings. From left, Abdul Rahman, James Sneed, Maurice Erwin, Melvin Green and Gaylord Smith. They gathered at the NAACP office yesterday at 111 W. 125th St. for this picture.

Six Visiting Days

For a Better Perspective of Harlem

New York Herald Tribune

By Claude Lewis
Of The Herald Tribune Staff

If everything goes according to plan, at noon this Sunday, a New York City police motorcade will arrive at the George Washington Bridge, meet the David C. Huntington family, of Northampton, Mass., and escort the New Englanders to the Abyssinian Baptist Church, the stronghold of Harlem's Rep. Adam Clayton Powell Jr.

The arrival of the Huntingtons will signal the start of "Visit Harlem Week."

New York N.Y.

The Huntingtons decided to come to Harlem after reading a newspaper story two weeks ago concerning "Visit Harlem Week," an ambitious program designed to rehabilitate the image of a strife-torn community..

Mr. Huntington's a history professor on the faculty of Smith College. His wife, Abble, an anthropologist, and their three children, Caleb, 4, Daniel, 6, and Abigail, 10, will join him at the Abyssinian Baptist Church Sunday.

Fri. 9-11-64

PERSPECTIVE

"We want to take part in this very creative program," said Mrs. Huntington by telephone from her parents' home in Swarthmore, Pa., yesterday. "Both my husband and I feel that personal contact is the best way to try to gain an understanding of any culture or situation. We feel we can get a better perspective of the Negro and Harlem by exchanging ideas with those who live there. We are hopeful that many other families feel as we do and will join us on Sunday. "Visit Harlem Week" is a marvelous idea, with every one benefiting."

Although "Visit Harlem Week" will run for six days, the Huntingtons will spend only Sunday in Harlem. The program is being run by John Young, 48, a publicity man for Rep. Powell. "We conceived of this program long before the disturbances broke out here," said Mr. Young, in a press conference at his headquarters at 111 W. 125th St.

Mr. Young says Harlem appreciates the Huntingtons and another white family—that of Dr. Thomas Crowes, also of Northampton,—taking the initiative to come to see Harlem firsthand. Arriving with the Crowes will be their 17-year-old daughter, Caltha, and two neighbors, John Kanshold, 14, and his brother, Peter, 18.

Mrs. Crowe last visited Harlem "over 20 years ago when Adam Clayton Powell was just beginning his career."

ADVENTURE

For the Huntingtons, "Visit Harlem Week" is a "real adventure." They have never been to Harlem before and are not quite cert[illegible] what to expect. What [illegible] can expect, during their tour, is a party for their children, and a visit to the headquarters of "Operation Harlem."

"Our image of Harlem is that of a different world," says Mrs. Huntington who has never seen the upper Manhattan community. "We expect the place to be dreary, but we hope to see something good, too." Then, she added: "I've told the children that whatever they see, I just hope they'll be polite."

Among events scheduled during "Visit Harlem Week" are sidewalk art exhibits Sunday, visits by whites to Negro homes — arranged through labor unions—Monday, a ceremony naming a housing project for the late Negro educator Mary McCleod Bethune Tuesday, and a noon motorcade up 5th Avenue from 24th St. Friday. A number of block parties and street dances also are planned.

june

4 1964

SENEGAL TO HOLD NEGRO ARTS FETE

The New York Times

B-34 C1

International Event to Begin in Dakar in December, '65

Fri 6/4/64

By THEODORE STRONGIN

A World Festival of Negro Arts, the first of its kind, will be held in Dakar, Senegal, during December of 1965 and January of 1966, it was announced here yesterday. United States participation is expected, but disagreements have developed about the festival's organization.

New York N.Y.

The festival is under official Senegalese sponsorship with help from other African governments. According to Alieune Diap, head of a Senegalese delegation here to enlist participation, it will be "a confrontation of all the black people from all over the world in the fields of plastic art, literature, music, dance and theater." Details of the festival are not known yet.

Mrs. H. Alwyn Inness-Brown was suggested by the State Department as a consultant to the Senegalese mission in preparing United States participation. Mrs. Inness-Brown has accepted the post. She is president of the New York chapter of the American National Theater and Academy and a consultant to the Bureau of Education and Cultural Affairs of the State Department.

It is expected that she will form a committee to work with the mission and with Negro arts leaders.

A spokesman for the Bureau of Education and Cultural Affairs said that his department welcomed the idea of the festival and undoubtedly would be able to help supply the kind of American talent the Senegalese want.

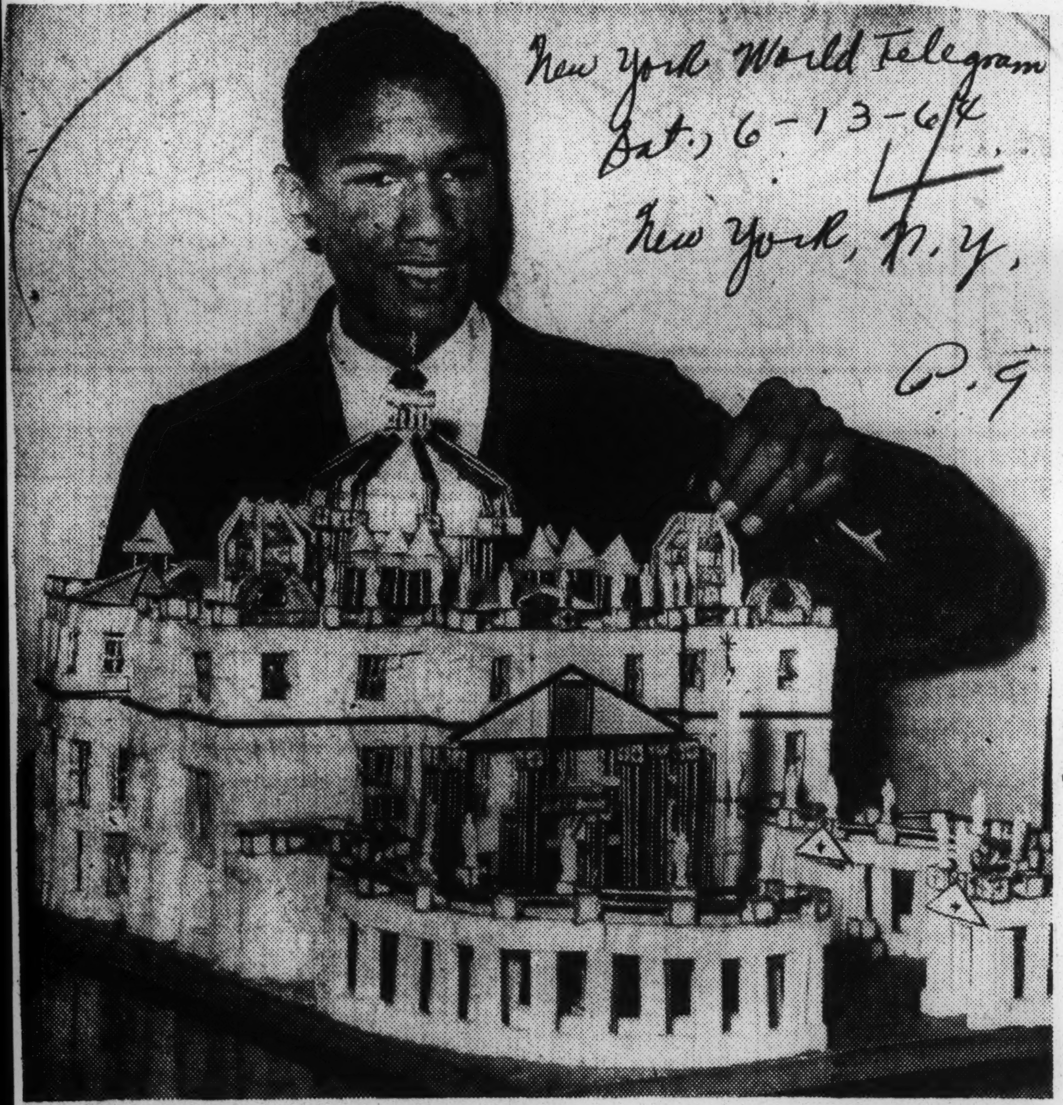
Robert Pritchard, American concert pianist and chairman of the American Festival of Negro Arts, said yesterday that he would lead a delegation to Washington next week to protest the State Department's selection of Mrs. Inness-Brown.

Mr. Pritchard said that he objected to the department's stepping and choosing a non-Negro as consultant. He termed the appointment arrogant and called it an affront to those of us, and there are many, who have a whole life of experience in the problems of the Negro artist in America.

Mr. Pritchard said that he had understood that his group would represent American Negro artists in organizing the Dakar festival. His group, he said, "was mandated by Mr. Diop by a letter from Paris to me dated Nov. 4, 1963." He went on, "subsequent verifying corresondence between me and Mr. Diop resulted in the formation of the American Festival, which plans to hold its first biennial festival in New York in February, 1965." It is apparently regarded as a preliminary to the festival in Dakar.

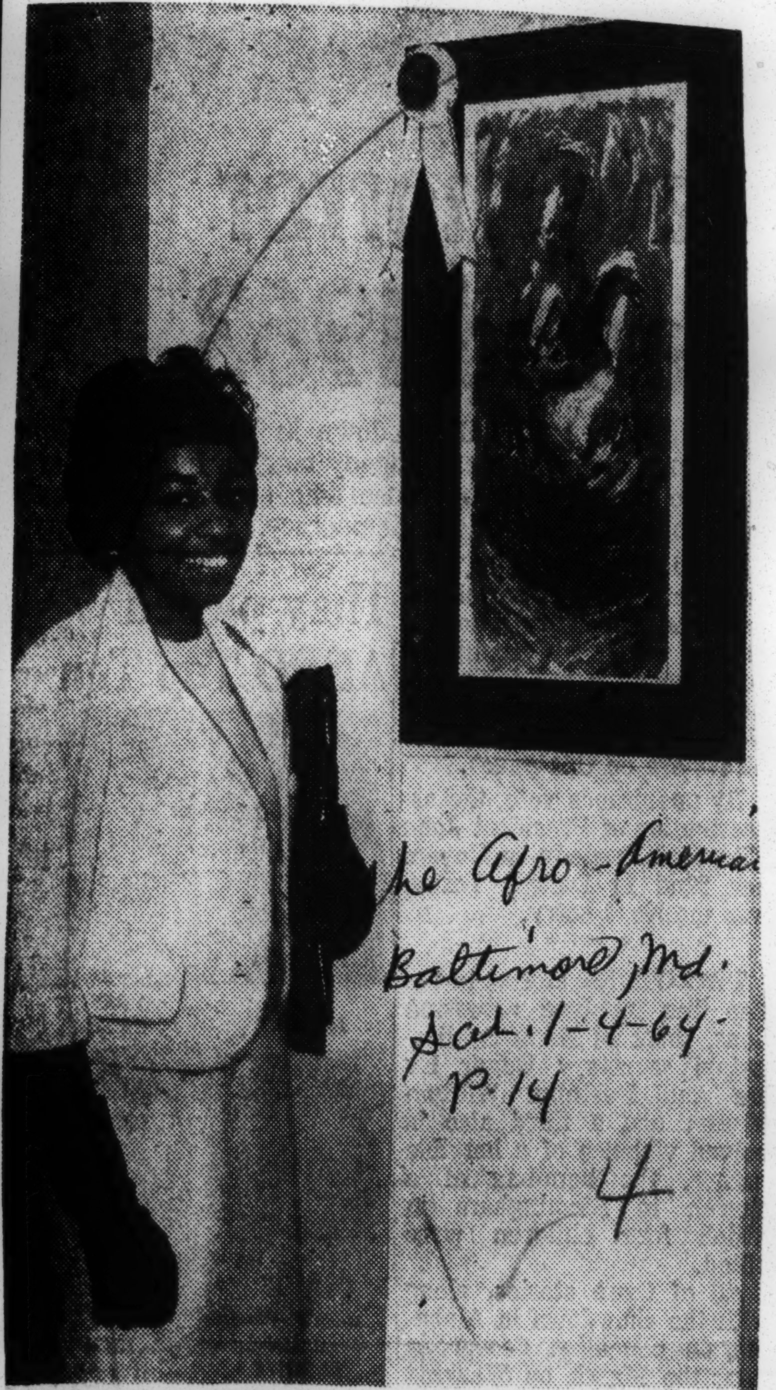
Mr. Diop said that the World Festival of Negro Arts was being organized by governments and his mission would deal only with governments. He said that Mr. Pritchard's group had his approval, but as it was not a branch of the United States Government, it could not have an official mandate from the festival.

Mr. Diop added that Mr. Pritchard and all other interested groups were welcome to contribute ideas to Mrs. Inness-Brown and whatever committee she might organize.



SWEET REPLICA: Orville Bell, 15, of 194 Lincoln Rd., Flatbush, a junior at Erasmus Hall High School, made this model of St. Peter's Basilica of 2200 cubes of sugar, colored tracing paper, drinking straws and styrofoam. It is on display at his school.

4 1964 JAN



The Afro-American
Baltimore, Md.
Sat. 1-4-64
p. 14
4

PAINTING CHOSEN — Joan Carter of 5306 First St., NW, a senior in the College of Fine Arts at Howard University, pauses beside her painting, "The Holy Three," which was chosen by judges of the Christmas Art Contest as the grand award winner out of nearly 390 entries from area schools and colleges in the 1963 competition. Miss Carter received a one - year scholarship to the Cocoran School of Art in Washington as her award. The smiling coed also won a $100 savings bond as a blue-ribbon winner in the area college category.

4 1964 FEB

Found: One-Million-Dollar Painting

Journal and Guide
P9
Sat. 2-29-64
Norfolk, Va.

Museum officials in Brussels, Belgium, last week got back the $1 million Peter Paul Rubens painting, "Negro Heads," which was stolen a few days earlier. A 19-year-old jobless youth was arrested and charged with the theft and with demanding $17,000 for its return. The painting, which is reproduced on a Belgian 500-franc note, is regarded as one of the finest produced by the 17th century Flemish master. It was found in the home of the accused youth's grandmother (UPI Radio Telephonto)

FEB

4 1964

Rubens Painting Is Stolen From Museum

New York Times

Thieves in Brussels Break In at Night for Famous Work

Tues 2-18-64

Special to The New York Times

BRUSSELS, Feb. 17—Burglars stole a Ruebens painting from the Brussels Museum of Ancient Art last night.

Art experts here gave various estimates of the market value of "Heads of a Negro," the missing oil painting, with most of them about $200,000. P. 1

The curator of the museum, Philip Robert-Jones, said tonight that, judging from the skill with which the painting had been removed from the frame, the thieves probably were art specialists.

There was a series of art thefts last year on the French Riviera, but the police here were reluctant to ascribe today's crime to the ring involved in those. Meanwhile, a nationwide search went on for the masterpiece.

Of all Rubens's works, the Belgian people are perhaps most familiar with "Heads of a Negro." A likeness of it has appeared for years on the Belgian 500-franc note, equivalent to the United tSates $10 bill.

Rubens is believed to have made the four studies of the Negro head between 1615 and 1620, when he was at his peak.

The model was a North African sailor, whom the Flemish master hired in Antwerp, Belgium's chief port.

The late Patrice Lumumba, the anti-Belgian Congolese leader, bore a striking resemblance to the engraving on the Belgian 500-franc note. Lumumba died two years ago.

The stolen painting is one of 40 works by Rubens that are on display in Belgian museums. Negro head between 1615 and "Heads of a Negro" was a gift of a wealthy Belgian collector who acquired it at an auction in Paris in 1890. The price then was $1,600.

Associated Press Cablephoto

"Negro Heads," an oil by Flemish master Rubens that was stolen from Brussels museum

The painting was originally done on wood, but it was transplanted to canvas in 1883. As with some of his other works, Rubens did not sign the painting. New York, N.Y.

Between 1619 and 1746 some art experts contended that "eHads of a Negro" had been painted by Vandyk, but in 1867, after careful scrutiny by French experts, it was proclaimed a true Reuben.

The Flemish master is believed to have painted it as a preparatory work for his renowned "The Adoration of the Magi." The same head appears on the African king shown paying tribute to the Christ child in the larger work, according to Brussels museum experts.

Thirty years ago, after a famous painting was stolen in Ghent, the Belgian Government paid a ransom to get it back. A book about the incident was published here three months ago.

One police theory was that the book might have prompted the theft. The police said however, that if ransom was the motive, it was unlikely that the thieves would make contact with the Government right away.

Stolen Rubens Found; Crime Fan Confesses

The Atlanta Constitution

Thurs, 2-20-64

BRUSSELS, Belgium (AP)—Rubens' "Negroes Heads," one of Belgium's great art treasures, has been recovered and a youth has confessed he stole it Monday hoping to get ransom, police said Wednesday night. Atlanta, Ga.

The youth blamed a radio crime serial he listens to.

Andre Beugnies, 19, was arrested in a telephone booth as he was phoning the curator of Brussels Ancient-Arts Museum, from where the 17th Century painting was stolen in a burglary that shocked the nation. P. 20

The 1.6-by-2.1-foot painting was found intact at the home of Beugnies' grandmother, where he stayed, Prosecutor Raymond Charles said.

For a painting valued by experts at $1 million, the youth asked a ransom of 850,000 francs ($17,000), they reported.

Charles said Beugnies had been inspired by a radio serial which describes the adventures of a newsman on the trail of a gang led by "The Jaguar." The Jaguar's latest exploits was stealing valuable paintings.

The unframed Rubens was in Charles' office as he held a news conference.

When Beugnies telephoned the curator, police traced the call and sent a prowl car to the booth. Questioned for 15 minutes, he confessed, police reported.

United Press International

The Washington Post Tues. 2-18-64

Washington, D.C.

Valuable Painting Stolen in Belgium

This painting by Flemish artist Peter Paul Rubens, titled "Negroes' Heads," has been stolen from a museum in Brussels. Thieves entered through a skylight, leaving the picture's frame on the roof of the building. Museum officials said the painting was valued at $1 million. Story on Page A1.

P. A3

Mar

4 1964

$1 MILLION RUBENS IS STOLEN

New York Herald

—From Cable Dispatches

BRUSSELS.

A painting by Peter Paul Rubens valued at $1 million was stolen from a Brussels museum yesterday in one of history's greatest art robberies. Tribune

The picture is "Tetes de Negres" heads of Negroes), a small, 20 by 26-inch study highly prized because it was painted entirely by Rubens himself. The 17th century Flemish master farmed out much of the work on other paintings to assistants in his studio.

P 3

The theft was considered the greatest of a single painting since Leonardo da Vinci's "Mona Lisa" was stolen from the Louvre in Paris in 1911 by an Italian crank. The priceless masterpiece was returned two years later.

Belgian police said the thieves entered the Museum of Ancient Painting sometime after 2 a. m. by climbing the scaffolding on a building being erected next door and opening a skylight in the museum's roof. They then descended 20 feet to the floor by rope ladder, cut the painting from its frame and escaped as they had entered.

Herald Tribune—UPI radiotelephoto

NATIONAL TREASURE—Peter Paul Rubens' "Negroes' Heads."

NO LEADS

Only one night watchman was on duty and was going off-shift at the time.

The police admitted they had "no leads at all' in the case, the third art theft in Belgium in recent months and the latest in a series of such thefts throughout Europe and the United States in recent years. In some of these robberies, the total value of the stolen works of art was as much as $2 million. Tues. 3-18-64

The only recent single-painting robbery comparable to that of the Rubens, however, was the theft of Goya's "Duke of Wellington" from the National Gallery in London, in August, 1961. The portrait, which has never been recovered, was valued at $420,000.

The $1 million estimate of the stolen Rubens painting's value was given by P. H. Roberts-Jones, conservator of the museum, and supported by European and American exports. The painting, like the "Mona Lisa," was not insured, presumably because it is considered almost priceless and the insurance premiums would be prohibitive.

Mr. Roberts-Jones noted that the thieves passed up other prized paintings, including Rubens' "Portrait of Pierre Pecquius," in favor of the smaller but highly valuable "Tetes de Negres," which Belgians regard as a national treasure. The painting is reproduced on Belgian 500-franc ($10) bills.

The conservator said the thieves would find the painting "not salable" because it would be immediately recognized by any reputable dealer or collector—and in fact its value would depend on such recognition.

New York He

Baring an unlikely sale to a rich collector willing to keep the picture hidden, however, the thieves can hold the picture for ransom. It is generally believed that this was the practice in some of the other recent thefts, with insurance companies secretly paying large sums for the stolen pictures' return.

"Tetes de Negres," which shows the heads of four North African Moors, was a study for the larger Rubens painting, "Adoration of the Magi," which set a record for art sales when it was sold at auction for $770,000 in London in 1959. The record stood till the $2.3 million purchase of Rembrandt's "Aristotle Contemplating the Bust of Homer" by New York's Metropolitan Museum of Art in 1961.

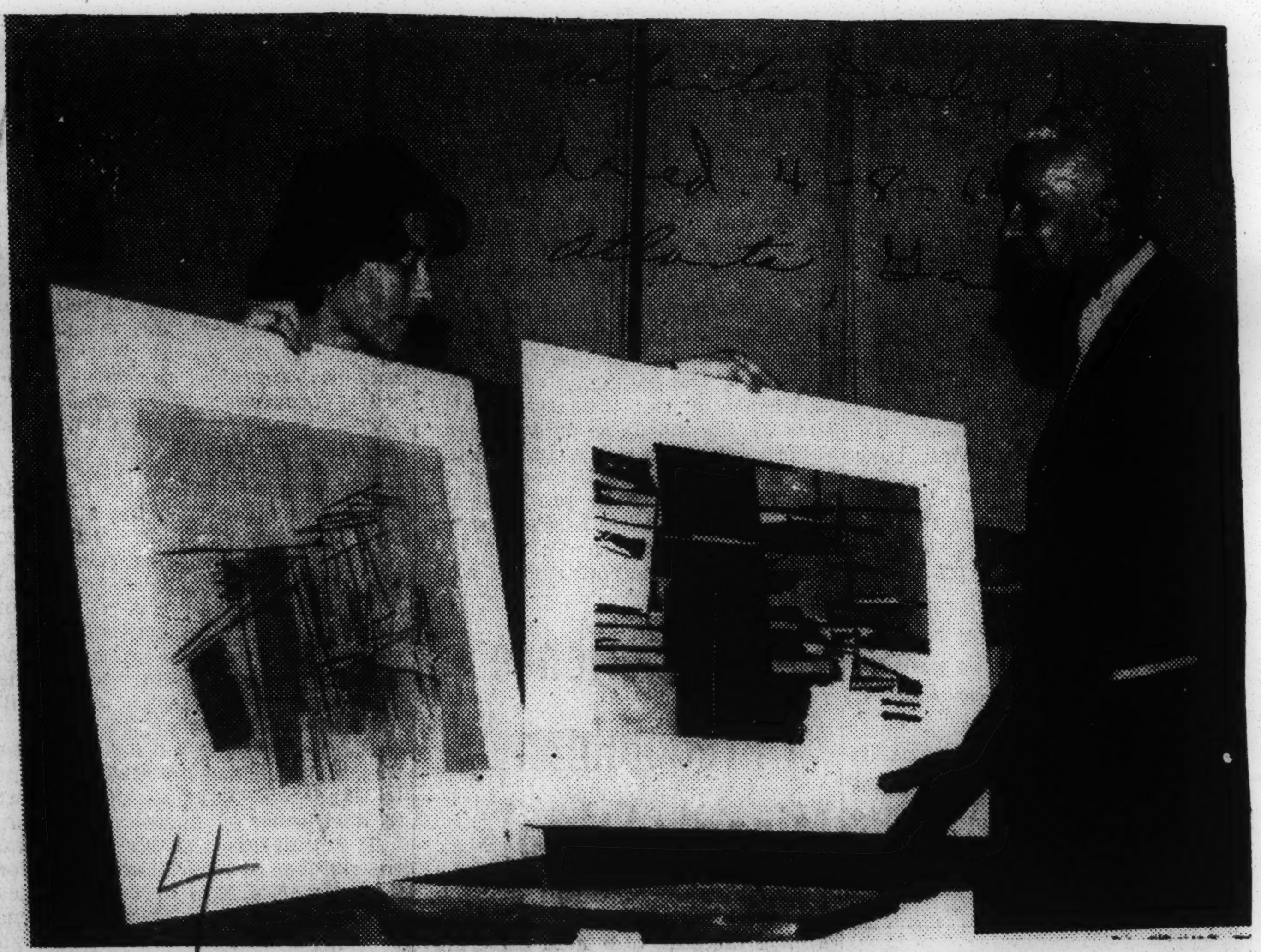
The worth of a painting in the booming market for art masterpieces can really be determined only when it has been put up for sale. But the $1 million estimate of the value of "Tetes de Negres" was described as reasonable by Kenneth Donahue, director of the John R. Ringling Museum in Sarasota, Fla., whose 14 Rubens are described as the largest collection of works by that artist in the U. S.

Mr. Donahue noted that four sketches by Rubens in the Sarasota museum are insured for a total of $3 million.

In earlier art thefts from other Brussels museums, several historic medals were stolen last November and $20,000 worth of antique jewelry and miniatures were stolen on Christmas day.

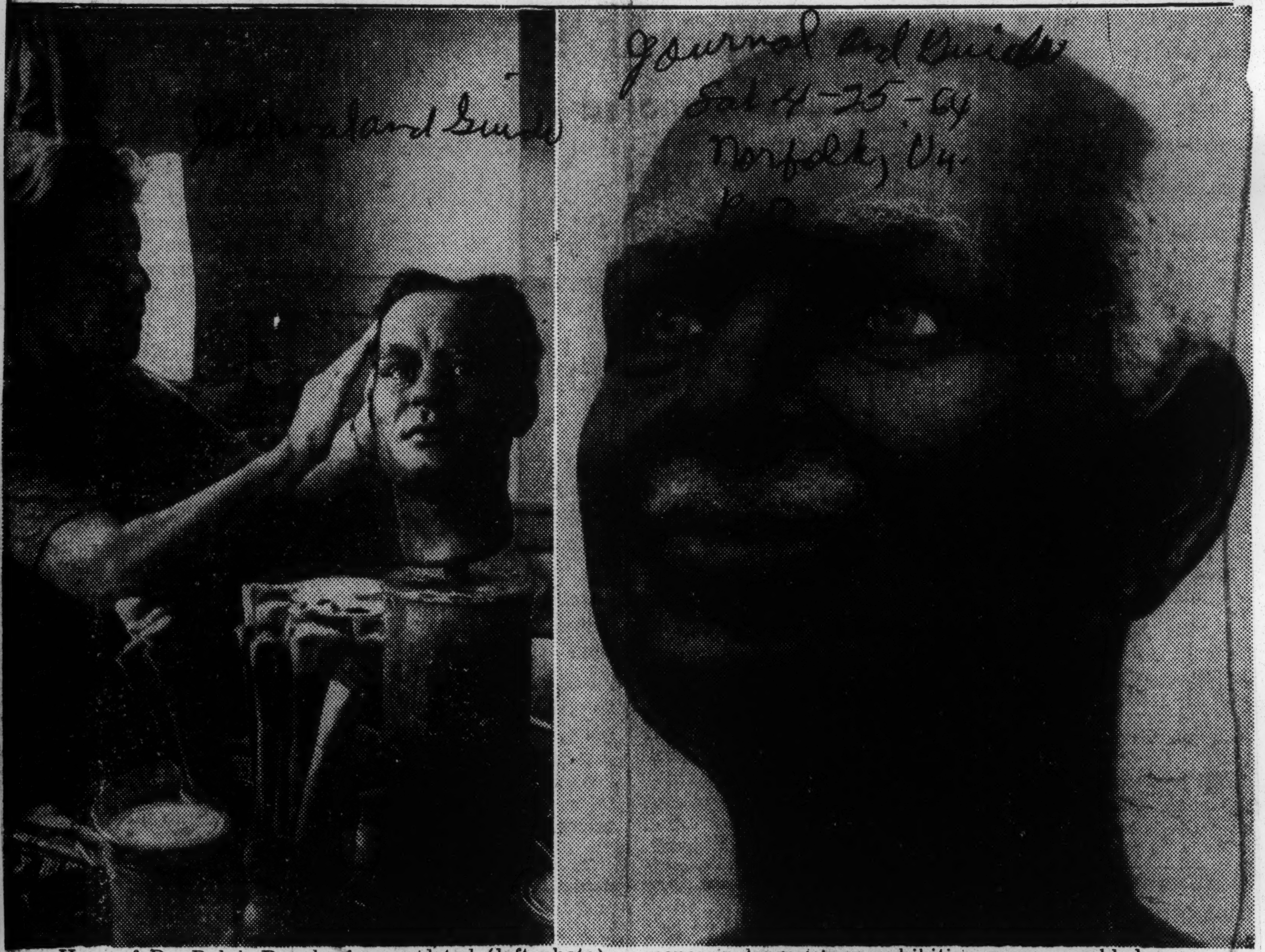
Britain's biggest art theft occurred last July, when $1.1 million worth of Impressionist paintings were stolen from a private gallery. They were later recovered, as were eight Cezannes, valued at $2 million, stolen earlier at Aix-en-Provence. France.

APR, 4 1964



ARTIST COMPLIMENTS ARTIST — Hale Woodruff (R) former head of the Art Department at Spelman College and now professor of Art Education at New York University, had nothing but compliments for the works of Mrs. Fayga Ostrower, an exchange Professor of Art from South America, now at Spelman. This scene took place Sunday during a reception for Mr. Woodruff as the week of activities for Founders Day and the dedication of the Rockefeller Fine Arts Building got underway.—(Perry's Photo)

Heads Of Great Men In Wax At World's Fair



Head of Dr. Ralph Bunche is completed (left photo) by wax artisan Katherine Stubergh for the million-dollar Walter's International Wax Museum at the New York World's Fair. Life-size, life-like figure of Dr. Bunche will occupy tableau with Dr. George Washington Carver, Dr. Albert Schweitzer, and David Ben-Gurion. It will be one of 30 historical, religious, legendary, and contemporary scenes in largest wax exhibition ever assembled.

Right photo shows completed wax head of the late Dr. Carver, scientist and humanitarian as it appears in the wax museum at the World's Fair. Dr. Bunche, Nobel Peace Prize winner, is undersecretary of the United Nations.

4 1965 SEPT.

Afro-American P.4 Sat-9-11-65 Baltimore Md.

A BRAND NEW FAC

and all his saints

By ELIZABETH M. OLIVER

The St. Christoprer's Work shop, Inc. of Bremen, Ind. is one of the top firms in the United States engaged in making over Catholic Church buildings to express the new, modern look of the era.

Lemuel Martin Joyner, a 37-year-old Master of Arts from the Notre Dame University (Indiana) is a designer and artist on the Indiana company's staff.

The new look

According to St. Christopher's president, Jerry Carrico, Mr. Joyner's interpretations of the new spirit of the Catholic Church are amazingly appealing.

Young Joyner not only designs blue prints for new structures but also the new altars, religious statues, even the small medals every Catholic wears, candlesticks, furniture, lanterns.

June exhibition

"In fact, everything you see inside or outside a church," Mr. Carrico told this reporter.

When Joyner's firm exhibited at the Litergical Conference in Baltimore in June, his works of art attracted visitors from Maine to Florida.

In addition to contracts for Maryland churches, St. Christopher's has comments throughout the American continent and abroad.

Here is an example of how the artist make use of glass and bronze in his religious designs.

5 sons

Mr. Joyner is married and resides with his wife and five sons in South Bend, Ind. He attended public schools in Nashville, Tenn. and received his A. B. degree from Tennessee A and I University in architectural engineering.

- Not only has the Catholic Church changed the Mass from Latin to English, it also has new churches, interior furnishing, and a new style altar.
- Lemuel Joyner, artist of extraordinary imagination is creating the designs to replace the old Gothic art work.
- Perhaps the new medal you are wearing (if you are Catholic) has been designed by him.
- One of his most sought after works of art is the Black Madonna he has executed in bronze and Indiana Walnut.

A San Francisco pop artis explained to a local fan tha one of his works cost twic as much as a similar paintin next to it because "I use two coats of paint."

* * *

Frames on the wall of th El Dorado., Calif., sheriff' office is a phony $150 chec cashed by a merchant in th Lake Tahoe gambling resort The check was made out t "Shirley Wilbounce" an signed by "Iama Badcheck.'

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4 1965 SEPT.

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The Afro American
Sat 9-11-65
p 4
Baltimore Md

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AN AFRO *exclusive*

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Mar 4 1965

The Washington Post, B. B-1 Mar 3-65

By Frank Hoy, Staff Photographer

Washington, D.C.

Art in the Making at 'Y'

Model Elmira Hartridge poses on a table at the Washington WMCA, 1742 G st. nw., for members of a class in sculpture taught by Bernardo Sembrano. The students creating clay figures inspired by their model are, from left, H. Carl Kait, a retired Army colonel; Sandra Currie, who is being assisted by instructor Sembrano; Betty Corey, John McLaughlin, Betty Zimmerman and Avram Weisberger.

4 1965 FEB

The Afro-American
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Baltimore Md.

They call him the artist of the gridiron, and it's not just words

WINSTON-SALEM — Art and football dominate the thoughts and actions of Richard Souels, 22, of Roselle, N. J., a senior at Winston-Salem State College who is majoring in elementary education.

Souels' future plans consist of a strange combination of the fine arts with athletics. He plans to further his education in art and become a professional painter. Furthermore, he hopes to become a professional football player.

"As far back as I can remember," Souels said recently, "football and art were the only things that mattered to me. I've played football ever since I was old enough to run, and I've always liked to draw, even in kindergarten."

* * *

LAST FOOTBALL season Souels led the CIAA (Central Intercollegiate Athletic Association) in scoring and in the number of touchdowns scored, and he ranked fifth in pass receiving in the conference. He caught 28 passes and scored 13 touchdowns for a total of 78 points.

For his performance on the football field last season, he was named All-CIAA and given honorable mention on the NAIA (National Association of Intercollegiate Athletics) All-American team.

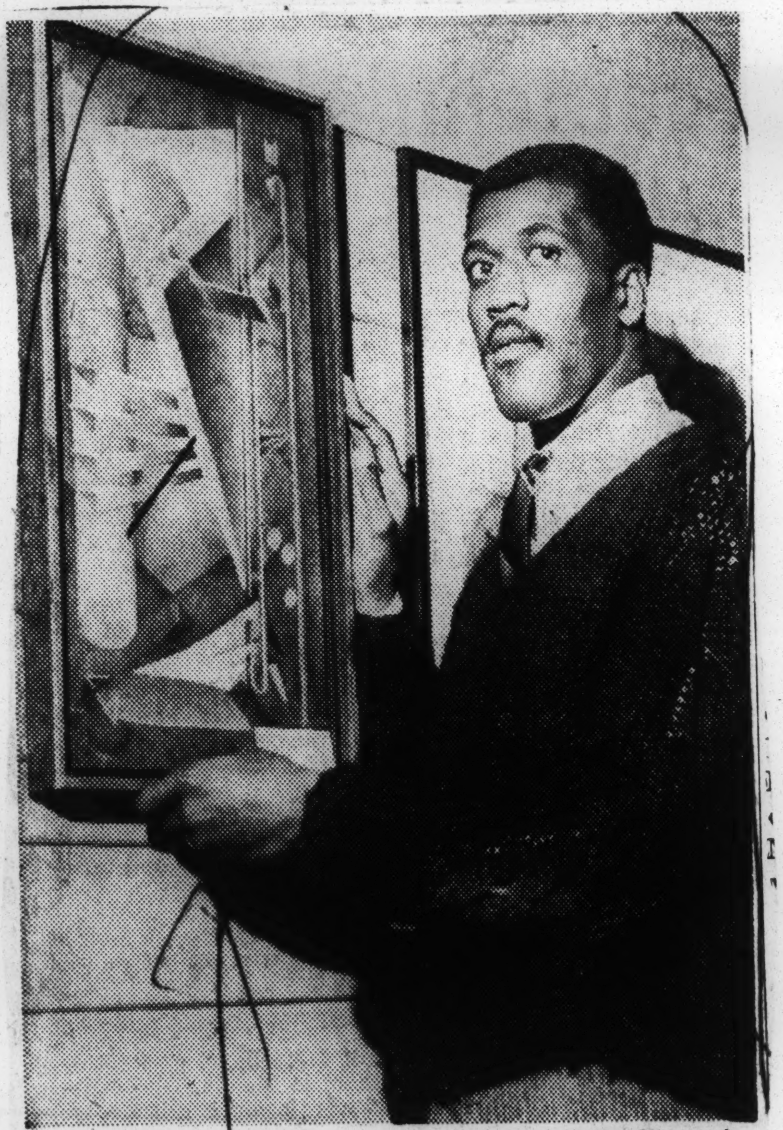
During a recent interview Souels, a 1961 graduate of Abraham Clark High School in Roselle, said, "Art dominates me more than athletics because it is more emotional. In my paintings I try to symbolize human emotion, to portray what people feel."

* * *

SOUELS HAS been painting seriously since September, 1963. Since that time he has done 20 paintings.

His artistic ability was noted publicly during [illegible] 1963 when two of his paintings "Shapes" and "The Last Day" were selected for a display in the Piedmont University Center's Traveling Art Exhibit, which features the best paintings by students enrolled in the center's 17 member colleges.

Social problems and religion dominate the themes of Souels' works. His painting entitled "Forgiveness" won a blue ribbon last fall at the Carolina Fair.



ATHLETE-ARTIST Richard Souels, a student at Winston-Salem State College, and his "Shapes."

APRIL

4 1966

Rhoden selected to work on hospital's sculpture

The Afro-American

P. 20

NEW YORK — When the 19-story $20,000,000 Harlem Hospital at 135th and Lenox Avenue is completed next year, one of its most striking features will be the 33 by 19 foot bronze sculpture decorating the main entrance.

Already a sculptor, 48-year-old John Rhoden, one of outstanding colored artists, has been selected to do the work.

Mr. Rhoden, a recipient of many awards, and the Modern Art Foundry, will jointly receive $52,000 for the finished sculpture.

4-2-66

Public Works Commissioner made the selection. A spokesman for his department said Mr. Rhoden's race was not a factor. "We liked his work and thought he would do the best job.

"Recommendations are usually made by a group of architects in this department, and they decide on the kind of art that would best lend itself to the individual character of the building. Mr. Rhoden's work indicated he would be the right man for the job."

* * *

FUNDS HAVE been allocated by City Hall that will provide works of art in all new public buildings.

The hospital is rising at a rapid rate and commands an important role in the renovation of this part of Harlem.

Plans for the demolition of theo ld antiquated structure the old antiquated structure been approved, and will be completed upon opening of the new Hospital.

Auxiliary buildings will be erected in place of outmoded quarters now in use. When the entire complex is completed, Harlem Hospital will be an uptown Medical Center equal to the city's best hospital.

Baltimore, Md.

Mr. Rhoden's remarkable sculpture will be made of bronze, copper, silver, brass, steel and glass.

Mrs. Simon gets 7th Atlanta award for art

Afro-American

ATLANTA Jewel Simon of Atlanta has received the John Hope Award for the best landscape in the 25th Annual Atlanta University Exhibition of paintings, sculpture and prints by colored artists.

This is the seventh prize won in the annual competitions by Mrs. Simon, whose water color, "February Lace" was exhibited in the Coca Cola Building at the New York World's Fair.

Henri Linton of Tuscaloosa, Ala., received the award for the best portrait or figure for "Easy for One, Hard for Two" and the first prize in graphics for his etching, "Stanley." This is the first year Linton, who is studying at the Ohio College of Art and Design has entered the competition.

p. 17

Alvin Smith, of New York, was awarded the purchase award for "Neshoba Spectra." In 1961, Smith won first prize in water colors for "As in An Arctic Sunrise."

Sat 4-2-66

FIRST PRIZE IN WATER color went to Calvin Burnett of Brookline, Mass. for his pastel, "Study for the Box." Burnett has won six other awards in the annual competitions, the latest in 1964 for his graphic, "Head." The second prize was given to Leon Lank Leonard of Waco, Texas, for

Elizabeth "Mariposas" Catlett, of Mexico City, won first prize in sculpture for "Bather." Mrs. Catlett is chairman of the Department of Sculpture of the National University of Mexico.

Second prize in sculpture was awarded to John Payne of Kansas City, Mo., for his welded steel "Tower of Forms." Payne won second prize in water colors last year for "Mr. Mardi Gras."

* * *

IN GRAPHICS, the second prize was awarded to John Wilson of Brookline, Mass., for his lithograph, "City Child." Wilson won first prize in this category last year for "Father and Child".

This year's award is the 14th he has won during the 25 years of the competition. He also won an Honorable Mention for his lithograph, "Black Boy."

Baltimore, Md.

The judges were Mrs. H. M. Sharron, Department of Art, Oglethorpe University, Mr. Joel Reeves, Dean, Atlanta School of Art, Inc., and Mr. J. H. Hatch. They also selected one hundred and four works for exhibition.

* * *

IN ADDITION to the jury's awards, a $100 prize will be given the oil painting receiving the most ballots from those attending the exhibition.

The Exhibition will open Sunday, at 4:00 P.M. Gallery hours from April 4 through May 1 will be from 2:00 to 5:00 P.M. weekdays and Sunday.

CONCORD, N.C. In 1965, **Barber - Scotia College** amended its charter to admit students without regard to race or sex. This year the total number of male students enrolled is 69. The men's basketball team has won at least 45 percent of its games in its first year, while the college continues to expand into new fields of electric data processing, mathematics and special programs in reading and writing.

4 1966 MAR

By Vic Casamento, Staff Photographer

GETS MEDAL—Prof. James A. Porter, one of 26 art educators who received medals struck by the National Gallery of Art for its 25th anniversary, stands in the midst of a class of his students at Howard University.

Two Washingtonians Honored

25 Receive Art Medals

By Leroy F. Aarons
Washington Post Staff Writer

Prof. James A. Porter canceled his art classes at Howard University yesterday for the first time in a long time. He had to be at the White House to pick up a medal along with 25 others chosen as the cream of America's art educators by the National Gallery of Art.

Mrs. Lyndon B. Johnson presented the specially designed medals as part of a day-long celebration of the Gallery's 25th anniversary.

Porter is chairman of Howard University's art department. The other Washington winner was Charles M. Dorn, executive secretary of the National Art Education Association.

For Porter, 60, the award was the capstone of a career that began at Howard in 1927. From instructor he rose steadily through the ranks until he was named chairman of the department in 1953. Since then, under his direction, the department has acquired a new building shared with the other fine arts, a vastly expanded curriculum, a growing staff of distinguished artists and art historians, and the beginnings of a major Ph.D. program.

Perhaps his greatest satisfaction, however, derives from Howard's pioneering role in enlarging opportunities for Negroes in the visual arts.

"We have made a big contribution," he said, "We were among the first to send exhibitions to the South to schools whose students weren't allowed admission to the museums. We've sent our graduates to teach in those schools. We've exhibited works of Negro artists here purposely to help them have a hearing.

"Also, by meeting the high standards of the College Art Association, the American Federation of Artists, and the National Association of Schools of Art, we've gotten the kind of academic recognition that has won us respect from white and Negro alike."

The most important task in the years ahead, he feels, is to enlarge the channel of discourse between white and Negro artists.

"It is illogical to take the attitude that Negro artists are on one side of the fence and the white on the other," Porter said. "Differences in cultural backgrounds and experience should be taken into account, but the attitude of some that the Negro artist is apart from American culture as a whole is ridiculous."

4 1966 FEB

Top State Art Award Winners

Seven eighth graders at Felton Laboratory School at South Carolina State College, Orangeburg, won achievmeent awards in art at the regional exhibition of Scholastic Art Awards held in Columbia. The awards were presented by the governor at a program held at the Columbia Museum of Art, with Felton School the top winner.

The seven are shown here, along with their instructor. They are, front row, left to right, Thomas Snell Jr., Eugene Robinson, Douglas Wells and Raynor Sirman. Back row: Leo Twiggs, instructor; Burnette Gilyard, Toni Whaley and Pelzetta Swett.

Wells' drawing was selected as one of the top pieces and nominated for the $100 Hallmark Honor Prize. The pieces by Snell, Robinson and Gilyard will be sent to New York to compete in the National High School Art Show. Swett and Sirman received gold keys, and Whaley was awarded a certificate of merit.

Dr. Jenkins Brings Back Rare Black Madonna

RARE ART TREASURE — Dr. Martin D. Jenkins, president of Morgan State College, holds a 17th Century Black Madonna icon he purchased during Christmas vacation trip to North Africa and the Holy Land.

By ROGER J. NISSLY
BALTIMORE

Baltimore now has at least one example of a rare category of art works — the Black Madonnas.

The fruit of a three-week, Christmas vacation trip to North Africa and the Holy Land, the rare icon was purchased by President of Morgan State College Dr. and Mrs. Martin D. Jenkins in Athens.

Justly proud of his acquisition, Dr. Jenkins explained that on two previous trips to Athens he had tried to find an example of this type of art, but was unsuccessful.

"In Athens, icons such as these are sold by the hundreds in the streets," he told the AFRO, "I had looked and looked, but never seen a Black Madonna among them."

DATING FROM the 17th Century, the Byzantine art object is painted on a block of wood about the size of a sheet of typing paper and pictures a dark Mary and Jesus.

Greek writing above the picture refers to the "Mother of God" and the "Son of God."

Dr. Jenkins explained that the icon is the form taken by religious objects in the Byzantine or Eastern Church, as opposed to the statues prevalent in the Roman Catholic Church.

In the 300 - year - old painting, Christ is portrayed as a small adult, rather than as an infant —an artistic convention that was no longer used after about 1700.

Most likely done by an artist in the Middle East, the icon will now take its place among the extensive collection of paintings and statues in Dr. and Mrs. Jenkins' home.

DURING THE couple's trip to North Africa, taken with Dr and Mrs. William L. Berry, Dr. Jenkins said it was "very exciting and satisfying" to visit the places of Christ's nativity and experiences during the Christmas season.

Coat hangers are medium of Winston-Salem artist

WINSTON - SALEM N. C.—"Old coat hangers are good for nothing but to clutter up a closets," a radio commentator once remarked on a national radio program. "Not so, says Hayward L. Oubre, a native of New Orleans and a member of the Winston - Salem State College Art Department.

An exhibit of his wire sculptures made from coat hangers and some of his paintings was recently shown in the art gallery at the college.

Oubre makes animals; he human figures some of heroic proportions; and abstract designs from old coat hanger wire without welding it. Coat hangers, pliers, a wire - cutter and strong hands are all he used to fashion his many interesting objects.

"My sculptures deal with equivocal space in an equivocal age," Mr. Oubre said. They are not solid. You can see through them.

* * *

OUBRE'S WORKS have been influenced grealy by some nonart experience He received a bachelor's degree in art at Dillard University and played football there. After graduation, he spent three years with the Army Engineers during World War II.

The athletic endeavor is seen in his concern with the body in his sculptures. Athletics also gave him strong hands for twisting and fashioning. Engineering is obvious in the construction of his works. Problems of stress of space and tensions interest him.

The exhibit consisted of five works in tempera, seven in oil and 13 wire sculptures.

He is married to the former Juanita B. Hurell of New Orleans. She teaches English at the college. They have a daughter, Amelia G., 17, The Oubres live at 2422 Pickford Court.

ADMIRING one of his wire sculptures, "The Head of Christ," is Hayward L. Oubre of the Winston-Salem State College Art Department.

Works Of 16 U. S. Negro Artists Set For Festival

Atlanta Daily World
p. 1

The work of sixteen contemporary American Negro artists have been selected to represent this country at the First World Festival of Negro Arts, it was announced recently by Mrs. Virginia Inness - Brown, president of the United States Committee for the Festival.

Thirty-two works of modern art are now being sent to Dakar, Senegal, where the Festival will take place from April 1 through 24. More than 40 nations are participating in the Festival.

Sun. 2-27-66

Of the sixteen American Negro artists, thirteen are painters and graphic artists and they are Charles Alston, Romare Bearden, Emilio Cruz, Sam Gilliam, Jacob Lawrence, Norman Lewis, William Majors, Richard Mayhew, Norma Morgan, Robert Ried, Raymond Saunders, Charles White and Hale Woodruff. The three sculptors are Barbara Chase, Richart Hunt, and Todd Williams.

Atlanta, Ga.

The selection of these sixteen artists' work was made after a year of search by the United States Committee's Visual Arts Committee. The cooperation of the National Collection of Fine Arts of the Smithsonian Institution and the American Federation of Arts made possible the assemblage and catalog work for this exhibition.

After the Festival in Senegal, the entire American exhibit will tour the United States beginning in October of this year under the auspices of the American Federation of Arts.

The works were loaned for Festival exhibition by museum, art galleries, private collectors and the artists themselves. The museums loaning works include the Museum of Modern Art in New York, the Detroit Institute of Art, and the Gallery of Modern Art in Washington, D. C. The galleries cooperating for this exhibition include the ACA Gallery in New York, Cordier & Ekstrom of New York, Terry Dintenfass, Inc., of New York, Durlacher Brothers of New York, Grand Central Moderns of New York. B. C. Holland Gallery of Chicago, Martha Jackson Gallery of New York, Feliz Landau Gallery of Los Angeles and the Zabriskie Gallery of New York.

The artists themselves range from those with long established reputations to those whose work may more clearly reflect the new directions in which American art is headed. Their mediums of expression include oils, engravings, gouache, ink drawings, photomontage, bronze and welded steel.

The Visual Arts Committee, in selecting these American Negro artists for the Festival, was limited in the number of works they could send by the space allotments given by Festival officials by Senegal. The Committee chairman is Mrs. Lawrence Copley Thaw, and the co-chairman William S. Lieberman, Curator of Drawings and Prints at the Museum of Modern Art, and Professor Hale Woodruff of New York University. Committee members are artist Charles Alston, Instructor at the Art Students League of New York and the City College of New York; Henry Geldzahler, Associate Curator of American Painting and Sculpture at the Metropolitan Museum of Art; artist Jacob Lawrence; Roy Moyer, Director of the American Federation of Arts; Dr. James A. Porter, Director of the Howard University

A Gentle Cold-War Wind Wafts Through Senegal's Festival of Negro Arts

By LLOYD GARRISON
Special to The New York Times

DAKAR, Senegal, April 18—A gentle cold-war wind has blown through Dakar's first World Festival of the Negro Arts, but it has permeated the atmosphere with more whimsy than chill.

With Washington putting up $150,000 to help underwrite a strong United States delegation, including Duke Ellington's orchestra, the poet Langston Hughes, the DePaur Chorus and the Alvin Ailey Dancers, the Russians were bound to react.

They did. But as a nation without Negroes, how was the Soviet Union to obtain invitations for Soviet artists?

The Russians, their Ambassador told Senegal's Foreign Ministry, had painters who had painted African settings, poets who had visited Africa and written poems with African themes, and musicians and composers who had been inspired by Africa's traditional music and dance. Naturally, such artists should be included in the program.

The argument was of no avail. But when Leopold Senghor, Senegal's President and Africa's most renowned poet, appealed for help to house the expected flood of festival guests, Moscow offered to send a cruise ship to serve as a floating hotel. Mr. Senghor gratefully agreed.

Part of the bargain was that Senegal's press should not be told what the S.S. Russia was costing Senegal.

As a result, most Senegalese think the ship was a Soviet gift. In fact, the Government is paying a rental fee in excess of $250,000.

The Russians decline to say how many people have come to live on board. Their ship must compete with a smaller but more modern Italian liner berthed 100 yards away.

But there is no doubt that the Russia has been the bigger attraction, and this is partly because the Russians, quite illegally, are serving food.

In their original contracts both the Italians and Russians agreed not to do this in order to protect Senegalese restaurant owners. But when the Russia docked, her dining room was kept open from morning until after midnight.

The Italians protested; the Russians were adamant. The Senagalese were deeply embarrassed.

But after visiting the Russia, the Senegalese reasoned that the Russian food was so unappealing and the service so slipshod that simple word of mouth would destroy the restaurant's appeal.

So they decided to enforce the contract with the Italians, whose cuisine they respected, and overlook it with the Russians.

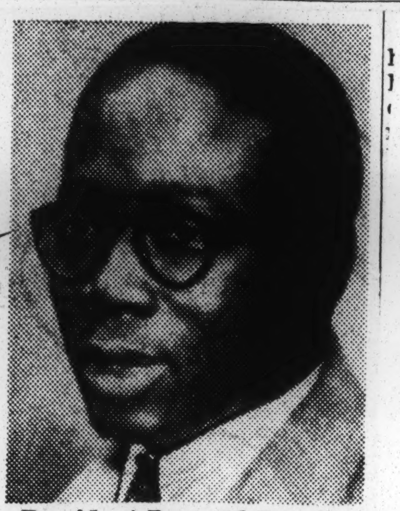
The Senegalese officials were right on one count: most of the fare is unappetizing, arrives cold and is dealt out to customers by pudgy Russian waitresses as if they were shoveling hot dogs at a stand.

But they were wrong about the attendance. The vodka is authentic, the caviar plentiful, the bar does well and the dining room does well enough, if only because people come out of curiosity.

As guests sip their vodka on the main deck, they are also treated to an exhibit extolling Russian-Negro brotherhood. Several display boards highlight the fact that the Russians never engaged in the slave trade, while guess-who did.

The United States also has its seagoing contribution—an 80-place passenger boat that cost $158,000 and was given to the Government by the Agency for International Development to carry visitors to the special festival display on Goree Island off the harbor.

It was turned over to the Government with great pomp the week before the festival, but disappeared the day after it began. This week it was found tied up at the harbor master's dock. Why? "Because the winds are too strong," said the harbor master.



President Leopold Senghor

4 1966

ART 1966

MAR

WORLD FESTIVAL OF NEGRO ARTS IN AFRICA

Negro artists refuse to exhibit in Africa

The Birmingham News

BY LESLIE CARPENTER.

WASHINGTON, March 12 — Negroes can be their own worst enemies.

Where is a better example than the decision of 16 American Negro artists to refuse to let their paintings be exhibited at the World Festival of Negro Arts in Africa because nobody has the $10,000 they are demanding?

U. S. participation in the festival, the first to honor Negro cultural attainments globally, had already been in trouble from the start. The festival will be held in Dakar, Senegal, the first three weeks of April, with 36 African nations, Brazil, the West Indies, Great Britain, West Germany, Italy, France and America sending exhibits or performers or both.

A. U. S. Committee on the festival, headed by Mrs. Virginia Innes-Brown, well-known art patron who is white, has devoted more than a year trying to raise money to send more American Negro creative talent to Dakar. Many wealthy Negroes have declined to give anything. In fact, the only contribution received to date is $35,000 from the Rockefeller brothers. The Ford Foundation seriously considered a substantial donation but decided against it a few days ago.

Birmingham, Ala

THE $35,000 WILL be used to pay transportation and exhibition charges for primitive American Negro art and sculpture. This has been assembled, but Mrs. Innes-Brown's committee also wanted canvases by outstanding Negro artists to go with the primitives.

Sixteen artists were approached and asked to lend two paintings each. A week ago, nine of the 16 got together and notified the committee they would have to be paid $1,000 each as "rental." Two days later, all 16 agreed they should be given $10,000 as a group and they would donate the money to a scholarship for a Negro art student. The committee had no funds.

Declared one artist: "If we were white, you'd find the money in a minute."

The paintings won't be seen at the festival.

While Mrs. Innes-Brown's committee has operated privately, the government is investing about $200,000 in U. S. participation since this country has the largest Negro population outside Africa. The State Department is sending Marian Anderson, Duke Ellington's orchestra, the De Paur Chorus, pianist Ermenta Adams, writer Langston Hughes, painter Hole Woodruff and anthropologist St. Clair Drake. The U. S. Information Agency will screen American films.

The greatest disappointment to Mrs. Innes-Brown is that she wanted her committee to get a talented new Negro ballet company assembled by Arthur Mitchell to the festival. The cost is $110,000. She has no idea where it can be raised in the short time remaining.

NERVOUS TEXAS politicians and businessmen who are vigorous supporters of both men wonder how a public break between President Johnson and Texas Gov. John Connally can be avoided, the way things are going.

To date, the President has been remarkably quiet and patient while Connally, one of his closest friends for 25 years, has blasted away at the LBJ poverty program and, most recently, at a member of the presidential cabinet.

Connally's strong words indicate he is obsessed with proving to the last doubter that he and not Johnson is running Texas.

Connally last summer was the first governor to veto a Neighborhood Youth Corps project. His reason was he didn't think the Farmers' Union should sponsor it. Only two other governors have used the veto since, Montana's Tim Babcock, a Republican Goldwaterite, and Alabama's George Wallace.

This year, he threatened to close the Camp Gary Job Corps Center, the first established in the nation, accusing federal employes there of telling the state how to run it.

The latest bomb exploded after Attorney General Nicholas Katzenbach sent FBI agents into 43 Texas counties to gather evidence on whether the 15 days set aside for voter registration was enough time. Katzenbach, who informed state officials of his plan in advance and heard no objection then, explained that he would be unable to get a federal court to order an extension of the registration period unless he had evidence